



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

B

790,383



UNIVERSITY of MICHIGAN  
GENERAL LIBRARY  
OCTAVIA WILLIAMS BATES  
BEQUEST

Z  
6621  
.8841  
m9







**CATALOGUE**  
**OF THE**  
**MANUSCRIPT MUSIC**  
**IN THE**  
**BRITISH MUSEUM.**



G. WOODFALL AND SON, ANGEL COURT, BEKINER STREET, LONDON.

B<sup>11</sup>

*British museum. Dept. of manuscripts.*

**CATALOGUE**

**OF THE**

**MANUSCRIPT MUSIC**

**IN THE**

**BRITISH MUSEUM.**

**PRINTED BY ORDER OF THE TRUSTEES.**

**LONDON, MDCCCXLII.**

20

## ADVERTISEMENT.

---

IN the present Catalogue is comprised a notice of the whole of the volumes relating to Music, contained in the Department of Manuscripts in the British Museum, up to the present period; with the exception only of such small pieces of musical notation, intermixed with Church Services, as were thought of not sufficient importance to be separately described. In preparing this Catalogue for press, the Public are chiefly indebted to the assiduity and labor of Thomas Oliphant, Esq., Secretary of the Madrigal Society, whose knowledge of the subject rendered his services of peculiar value; and to insure greater accuracy, the whole of the descriptions given have been subsequently compared with the originals, and revised by the Keeper of the Manuscripts.

F. MADDEN.

British Museum, 8th Dec. 1842.

323570



GENERAL CATALOGUE

OF

MANUSCRIPT MUSIC.

---

1.

"Modus intonandi Hymnos per totum annum." Beginning,  
"Dominica in adventu Domini." Vellum. Duodecimo.  
xvth cent. [*Royal Mss.* 2 A. ii. fol. 94.]

2.

"Regula Sancti Bernardi de modo psallendi et cantandi in ecclesiâ." Begin. "Venerabilis sanctus Bernardus;" [See Ms. Harl. 5235. fol. 125.] followed by a note regarding the six syllables used in solmization. The volume in which this piece is contained, was written by "Johannes Celston," in 1466, as appears by a note at the end. Vellum. Quarto. [*Royal Mss.* 5 A. vi. fol. 30. b.] ✓

3.

The Genealogy of Christ, in Latin, adapted to musical notes. A leaf is wanting in the middle. Vellum. Quarto. xiiith cent. [*Royal Mss.* 7 A. iv. fol. 68.]

4.

Latin Hymns :

To the Virgin Mary. ff. 35 and 110 b. xivth cent.

For different occasions. fol. 116. xvth cent.

Vellum. Quarto. [*Royal Mss.* 7 A. vi.]

## 5.

French Songs for three voices, in separate parts: the following names of composers are given, Heyne, Bouvel, Crespieres, and Josquin [des Pres].

L'eure est venue. [Scored by Dr. Burney. See Add. Ms. 11,585.] f. 21	Elle en est hors du cuer . . . fol. 39
Despitant fortune . . . . . 22	Alez regret . . . . . 40
A la mignonne de fortune . . . . 23	De vous amer follement . . . . 41
Car qui en voudroit . . . . . 24	La regretée. (Heyne.) . . . . 42
Si vous voulez . . . . . 25	Je n'ay dueil . . . . . 43
N'ay je pas droit . . . . . 26	Id. . . . . 44
En attendant . . . . . 27	Car Dieu voulut . . . . . 45
Il n'est vivant . . . . . 28	Royne des flours . . . . . 46
Vostre beaulté . . . . . 29	Mon souvenir me fait morir . . . 47
C'est mal cherce . . . . . 30	L'eure que premier. (Bouvel.) . 48
En effait . . . . . 31	Sire, se vous ne pourvoyez. (Cres- pieres.) . . . . . 49
Par ung jour de matinée . . . . 32	Que vous madame. (Josquin.) . 50
Pour faire l'arkymie d'amours . 33	Je say tout ce qui me nuyt à savoir . . . . . 51
C'est trop sur amours . . . . . 34	Je voiz partout . . . . . 52
Soit pres ou loing . . . . . 35	Nuit et jour sans repos . . . . 53
Se je vous eslongne . . . . . 36	Mes pensées ne me lessent . . . 54
Helas de vous . . . . . 37	Mon cuer loyal . . . . . 55
Ce n'est pas jeu . . . . . 38	
Vellum. Quarto. Latter part of the xvth cent. [Royal Mss. 20 A. xvi.]	

## 6.

A book of Latin Hymns for the Festivals. Vellum. Quarto. xiiith cent. [Royal Mss. 2 B. iv.]

## 7.

A tract, intituled "The Praise of Musick, the profite and delight it bringeth to Man, and other the creatures of God, and the necessarye use of it in the service and Christian Church of God." Begin. "As it may welle be counted a needles labour." Folio. Early part of the xviiith cent. [Royal Mss. 18 B. xix. fol. 72.]

## 8.

A description of the musical instruments mentioned in the Old Testament; ascribed to St. Jerome. Begin. "Tibi, Dardane, de aliis." Vellum. Quarto. xiith cent. [Royal Mss. 8 c. iii. fol. 1.]

Printed among the works of St. Jerome, ed. Paris, fol. 1706. tom. v. col. 191.

## 9.

A book of Latin Hymns, in musical notation, without lines; a beautiful manuscript. Vellum. Quarto. xiith cent. [Royal Mss. 8 c. xiii.]

## 10.

Three anonymous treatises, begin.

"Est autem unisonus," fol. 50. xivth cent.

"Cum in isto tractatu de figuris," fol. 54. xivth cent.

"Cognita modulatione melorum," fol. 59. xiiith cent.

Vellum. Quarto. [*Royal Mss.* 12 C. vi.] *addit.*

See other copies of these treatises in Ms. ~~Sloane~~ 4909.

## 11.

St. Augustine, his six books on Music (composed towards the end of the fourth century). They are printed with his other works. Vellum. Folio. xivth cent. [*Royal Mss.* 5 D. X. fol. 30.]

## 12.

A volume, finely written, containing a Latin poem in honour of King Henry VIII., beginning "Psallite felices," set to music for four voices by — Sampson; also Latin Motetts for three, four, and five voices, one of which is composed by Sampson, and another by Benedictus de Opiciis. At the beginning is a circular enigmatical "Canon fuga in dyatessaron," with an illuminated rose in the centre. This volume belonged to Henry VIII. On the fly-leaf is the following inscription, "Me fieri ac componi fecit, P. O. 1516." Vellum. Folio. [*Royal Mss.* 11 E. xi.]

## 13.

A finely written collection of Latin Hymns or Motetts for four voices, originally belonging to King Henry VIII. The composers' names do not appear.

Bound up with this volume is an enigmatical canon in a circular form, to the words "Honi soit qui mal y pense." Vellum. Folio. Early part of the xvth cent. [*Royal Mss.* 8 G. vii.]

## 14.

The Lamentations of Jeremiah, in Latin, for five voices, in separate parts. 5 vols. Quarto. xvth cent. [*Append. to Royal Mss.* 12-16.]

## 15.

Motetts to Latin words, for six, eight, nine, and ten voices, collected by, or originally belonging to, Dyricke Gerarde, whose name is on the title-page. Two of the part books are im-



perfect at the beginning. The composers' names are not given.

Derelinquat impius . . . fol. 1	Viri Galilei . . . fol. 29 b.
Gloria tibi Trinitas (cum paribus vocibus) . . . 2	Cumque intuerentur . . . 30 b.
Nunquid adheret . . . 2 b.	Non meminerat Deus . . . 31 b.
Et factus est . . . 3 b.	Omnis caro fœnum . . . 32 b.
Puer qui natus est . . . 4 b.	Vere fœnum est populus . . . 33 b.
Hic precursor . . . 5 b.	Magi veniunt . . . 34 b.
Domine clamavi . . . 6 b.	Interrogabat magos . . . 35 b.
Vide humilitatem (canon in diapente) . . . 7 b.	Domine da mihi . . . 36 b.
Animam meam . . . 8 b.	Honor virtus et potestas . . . 37 b.
Congregamini et properate . . . 9 b.	Trinitati lux perhennis . . . 38 b.
Aspice Domine . . . 10 b.	In monte Oliveti . . . 39 b.
Lætare Jherusalem . . . 11 b.	Verumptamen non sicut ego volo . . . 40 b.
Quare tristis . . . 12 b.	Deus qui superbis . . . 41
Versa est in luctum . . . 13 b.	Ego autem cantabo . . . 41 b.
Cutis mea denigrata est . . . 14 b.	Timor et tremor . . . 42 b.
Da mihi domine . . . 15 b.	Exaudi Deus . . . 43
Occurrerunt Maria et Martha . . . 16 b.	Hodie nobis cœlorum rex . . . 43 b.
Videns Jesus . . . 17 b.	Gloria in excelsis . . . 44 b.
Dum transisset . . . 18 b.	Angelus ad pastores . . . 45
Et valde mane . . . 19 b.	Hodie Christus natus est . . . 45 b.
Tribulationem nostram . . . 20 b.	Murus æneus . . . 46 b.
Venite ad me . . . 21 b.	In tribulatione mea . . . 47 b.
Sic Deus dilexit . . . 22 b.	Laudate Dominum . . . 48
Peccantem me quotidie . . . 23 b.	Noe, noe, exultemus . . . 48 b.
Deus in nomine tuo . . . 24 b.	Laudemus omnes . . . 49
Domine ne memineris . . . 25 b.	Illuminare Jherusalem . . . 49 b.
Adjuva nos Deus . . . 26 b.	Cognovi Domine . . . 50
Ad te levavi . . . 27 b.	Veniant mihi . . . 50 b.
Miserere nostri . . . 28 b.	Gratia vobis . . . 51
	Laus Deo patri . . . 51 b.

N.B. The foliation refers to the *Superius* Book.

6 vols. Oblong Quarto. xvith cent. [*Append. to Royal Mss. 17-22.*]

## 16.

Motetts and Songs to Latin, French, English, and Italian words. It does not appear for how many voices they were written; but only three parts are here given: viz., *Cantus*, *Contra Tenor*, and *Tenor*.

At the end of the *Cantus* book is a fragment of what seems to be a canon in four parts, composed by Dyricke Gerarde, by whom probably the collection was made. The names of the composers do not appear.

Reviens vers moy . . . fol. 3	Le bergier et la bergiere . . fol. 8 b.
Pandalidon . . . 3 b.	Peccata mea Domine . . . 9 b.
Angelus Domini . . . 4 b.	Ce mois de May . . . 10 b.
Ego Dominus . . . 5 b.	Miserere mei Deus . . . 11 b.
Soions joïeux . . . 6 b.	Je ne suis pas de ces gens là . 12 b.
Joïusement il faict . . . 7 b.	Misit me vivens Pater . . . 13 b.

Proba me Domine . . . . .	fol. 14 b.	Si bona suscepimus . . . . .	fol. 27 b.
Prenez plaisir . . . . .	15 b.	Dominus dedit, Dominus abstulit	23 b.
Oncques amour . . . . .	16 b.	Parvulus filius hodie natus est .	29 b.
Tant que en amour . . . . .	17 b.	Fremuit spiritus Jhesus . . . . .	30 b.
Amour au cœur (omitted in <i>Tenor</i> Book) . . . . .	18 b.	Levavi oculos meos . . . . .	31 b.
Par vous seule . . . . .	19 b.	Mon cœur chante . . . . .	32
Si j'ay du mal . . . . .	20 b.	Vias tuas, Domine, demonstra .	32 b.
En attendant . . . . .	21	Lorde be my Judge . . . . .	33 b.
Donez secours . . . . .	21 b.	Ego flos campi . . . . .	34 b.
Tous mes amis . . . . .	22	La neve i monti intorno . . . .	35 b.
Ta bonne grace . . . . .	22 b.	Omnibus in rebus . . . . .	37 b.
Je ne scay pas coment . . . . .	23 b.	Ex animo cuncti rogemus . . . .	38 b.
Je ne desire que la mort . . . .	24 b.	Heu michi, Domine . . . . .	39 b.
Adieu celle que j'ay servy . . . .	25 b.	Anima mea turbata est . . . . .	40 b.
Je suis amez . . . . .	26 b.	Creator omnium . . . . .	41 b.

N.B. The foliation refers to the *Cantus* Book.

3 vols. Oblong Quarto. xvith cent. [*Append. to Royal Mss.* 23-25.]

## 17.

Motetts, Songs, and Madrigals to French, Latin, and Italian words, for four, five, six, and eight voices; some of which are composed by Dyricke Gerarde. In separate parts.

Die lume un tempo . . . . .	fol. 1	Puer qui natus est . . . . .	fol. 13 b.
Amor piangeva . . . . .	1 b.	Pettite fleur . . . . .	15
E la banda era molle . . . . .	2 b.	Cette belle petite bouche . . . .	15 b.
Gia piansi . . . . .	3	Bon jour m'amy . . . . .	16
Quare fremuerunt gentes . . . .	4	J'ay veu le temps. (D. G.) . . . .	16 b.
Egrediente Domino . . . . .	4 b.	J'attens secours . . . . .	17 b.
Dulces exuvie (from Virgil) . . .	5	Adieu mon esperance. (D. G.)	18
Urbem preclaram (do.) . . . . .	5 b.	Animam meam dilectam . . . . .	18 b.
Multiplicati sunt . . . . .	6	Illuminare Jerusalem . . . . .	19 b.
Ne quando dicat inimicus. (D. Gerarde.) . . . . .	6 b.	Cognovi, Domine . . . . .	20
Timor et tremor. (D. Gerarde.)	7	Veniant mihi . . . . .	20 b.
Il foco chio sentio . . . . .	8 b.	Da pacem, Domine . . . . .	21 b.
Hodie nobis . . . . .	10	Je l'aime bien . . . . .	ib.
Gloria in excelsis. (D. G.) . . . .	10 b.	Quare tristis es . . . . .	22 b.
Ascendens Christus . . . . .	ib.	Occurrerunt Maria et Martha .	23
Fidem refundens . . . . .	12	Ad te levavi oculos . . . . .	24 b.
Amy souffrez . . . . .	13	Miserere nostri . . . . .	25

N.B. The foliation refers to the *Tenor* Book.

5 vols. Oblong Quarto. xvith cent. [*Append. to Royal Mss.* 26-30.]

## 18.

Motetts and Songs to Latin, English, and French words, for five, six, and eight voices. A collection apparently made by Dyricke Gerarde. The composers' names are not given.

Christus factus est . . . . .	fol. 2 b.	Se dire je l'osoye . . . . .	fol. 6 b.
Propter quod et Deus . . . . .	3 b.	Vivre ne puis . . . . .	7 b.
Fortem vocemus . . . . .	4 b.	Je ne scay pas coment . . . . .	8 b.



Benedictus Dominus . . . fol. 9 b.	Je suis amoureux . . . fol. 36
Honor virtus et potestas . . . 10 b.	Sic Deus dilexit . . . 36 b.
Miserere mei . . . 11 b.	Le souvenir d'aimer . . . 37
Convertere Domine . . . 12	Beati omnes . . . 37 b.
O Maria, vernans rosa . . . 12 b.	Ecce sic benedicetur . . . 38 b.
Levavi oculos meos . . . 13 b.	Domine clamavi (canon ad lun-
Dictes pour quoy . . . 14	gum) . . . 39 b.
Vivons joieusement . . . 14 b.	Vide humilitatem meam . . . 40
Adieu l'espoir . . . 14 bis.	Peccantem me quotidie . . . 40 b.
Adieu mon esperance . . . 14 bis, b.	Deus in nomine tuo . . . 41
Aspice, Domine . . . 15	Reveille vous . . . 41 b.
Hodie nobis . . . 15 b.	Je suis desherité . . . 42
Vivere vis recte . . . 16	Puis que fortune . . . 42 b.
Ego autem cantabo . . . 16 b.	Pur une las j'endure . . . 43
Oncques amour ne fust . . . 17	Rejouissons nous . . . 43 b.
Amour au cœur me poincte . . . 17 b.	Playsir n'ay plus . . . 44 b.
Tu Bethleem . . . 18	Tant ay souffert . . . 45 b.
J'ay si fort batailliez . . . 18 b.	Domine ne memineris . . . 46 b.
En attendant secours . . . 19 b.	Adjuva nos . . . 47
Congregati sunt inimici . . . 20	Venite ad me . . . 47 b.
Tua est potentia . . . 20 b.	Tribulationem nostram . . . 48
Misericordia et veritas . . . 21 b.	Mon cœur chante . . . 48 b.
Je ne suis pas de ces gens la . . . 22 b.	Hellas quel jour . . . 49 b.
Pour une seulle . . . 23	Le rossignol . . . 50 b.
Ce mois de May . . . 23 b.	Laudemus omnes . . . 89 b.
Puis qu'elle a mis . . . 24 b.	Noe, noe, exultemus . . . 91
Mon cœur chante . . . 25 b.	Laudate Dominum . . . 91 b.
Yf Phebus stormes . . . 26 b.	Respice in me . . . 92 b.
Le bergier et la bergiere . . . 27 b.	Deus in nomine tuo . . . 93 b.
Aiez pitie de vostre amant . . . 28	Ecce enim Deus . . . 94 b.
Pere eternal (apres le repas) . . . 28 b.	Fortem vocemus . . . 95 b.
Vivre ne puis . . . 29 b.	In patientia vestra . . . 96 b.
Je ne me puis tenir d'aimer . . . 30 b.	Laudate Dominum . . . 97 b.
Derelinquat impius . . . 31	In tribulatione . . . 98 b.
Adhesit pavimento . . . 31 b.	Hodie Christus natus est . . . 99 b.
Laudate Dominum . . . 33	Murus æneus . . . 100 b.
Tous mes amis . . . 33 b.	Avec quest vous mon amour . . . 101
Voce mea ad Dominum clamavi . . . 34	J'ay tant chassé . . . 101 b.
In die tribulationis . . . 34 b.	Soions joyeux . . . ib.
O souverain Pasteur (priere de-	Ego autem cantabo . . . 102 b.
vant le repas) . . . 35	

N.B. The foliation refers to the *Superius* Book.

5 vols. Oblong Quarto. xvith cent. [*Append. to Royal Mss.* 31-35.]

# 19.

Alberti (Innocent). A set of Madrigals, in parts for five voices, with the following title, "Anno Domini MDLXVIII. Pro illustrissimo ac ex<sup>mo</sup> Domino Henrico Comiti de Arundelle, Quadraginta et sex Cantiones in Italica lingua (quod vulgo vocant Madrigali) ad quinque voces, composite ab Innocentio Alberti de Tarvisio, in presentiarum Musico illustrissimi ac ex<sup>mi</sup> Principis Domini Alphonsi, Ducis Ferrarie, et ab illo notate ac scripte, anno superscripto." On the covers are

inserted oval metallic plates, silvered over, and bearing the badge of the house of Arundel, namely, a running horse, with an oak sprig in his mouth.

Se da begli occhi . . . . .	fol. 1	Per un' alma gentil . . . . .	fol. 23 b.
Et s'io son lunge . . . . .	1 b.	Il cor che l'un e l'altra . . . . .	24 b.
Leggiadra pastorella . . . . .	2 b.	Chiari lumi . . . . .	25 b.
Tosto ch'in don . . . . .	3 b.	Scintilarmi nel petto . . . . .	26 b.
Questa di lieti . . . . .	4 b.	S'io son alla dolce ombra . . . . .	27 b.
La verginella (from Ariosto) . . . . .	5 b.	Questo mi porge aita . . . . .	28 b.
Quanto sei piu . . . . .	6 b.	Mentre fermo' l pensier . . . . .	29 b.
Non fia da te . . . . .	7 b.	Nel mezzo del mio core . . . . .	30 b.
Lieto felice avventuroso . . . . .	8 b.	La partita crudel . . . . .	31 b.
Benedetto sia'l tempo . . . . .	9 b.	Piansi nel mio partir . . . . .	32 b.
Deh potess'io . . . . .	10 b.	Tutto'l di piango (Petrarch?) . . . . .	33 b.
Il di che pria . . . . .	11 b.	Lasso che pur da l'uno . . . . .	34 b.
Acceso dunque . . . . .	12 b.	In qual parte del ciel . . . . .	35 b.
Gli atti, donna gentil . . . . .	13 b.	L'altra fronte . . . . .	36 b.
Vostro stato real . . . . .	14 b.	Tanta doglia il mio cor . . . . .	37 b.
Crescan pur d'hor in hor . . . . .	15 b.	Non odo piu . . . . .	38 b.
Cresca l'amaro pianto . . . . .	16 b.	Disperato dolor . . . . .	39 b.
Nova Angioletta . . . . .	17 b.	Nasce da bella fiamma . . . . .	40 b.
Ardo dunque . . . . .	18 b.	Caggion e fiamma dolce . . . . .	41 b.
Qui dove corre . . . . .	19 b.	Locar sovra gli abissi . . . . .	42 b.
Et è ben degno . . . . .	20 b.	Ma che tu Dio . . . . .	43 b.
Vattene pur superba . . . . .	21 b.	Per secreto divino . . . . .	44 b.
Poiche non impetr'io . . . . .	22 b.	S'oscura 'l mondo . . . . .	45 b.

5 vols. Oblong Quarto. [*Append. to Royal Mss.* 36-40.]

## 20.

A volume of French Songs, for four voices, of the time of King Henry VIII. On the covers are stamped the royal arms. The composers' names are not given.

Puis ne me peult venir . . . . .	fol. 1	Il n'est sy douce vie . . . . .	fol. 9
Vous usurpes, dames . . . . .	2	Deuil, double deuil . . . . .	10
Plus nul regretz . . . . .	3	Sy par souffrir . . . . .	11
Mon cœur chante . . . . .	4	Pourquoy, l'angeur . . . . .	12
Vous scaves bien . . . . .	5	Mort et fortune . . . . .	14
Sur tous regretz . . . . .	6	Ces facheux sots . . . . .	15
Se dire je l'ossoie . . . . .	7	Changer ne puis . . . . .	16
Si par souffrir . . . . .	8		

4 vols. Oblong Quarto. Early part of the xvth cent. [*Append. to Royal Mss.* 41-44.]

## 21.

- ✓ Sacred music for four voices, consisting of a Kyrie eleeson, &c., for each day of the week; probably used in the royal chapel. On the covers are stamped the arms of King Henry VIII. and Catherine of Arragon. In separate parts. 4 vols. Oblong Quarto. Early part of the xvth cent. [*Append. to Royal Mss.* 45-48.]



## 22.

A collection of Songs and Motetts, to French and Latin words, for five, six, seven, and eight voices, made by Dyricke Gerarde, composed by himself and others, viz. Latfeur, Morel, Damianus Havericq, Noe Truie, George Paon, Dominicus Phinot, Nicolas Gombert, Jac. Clemens, Thomas Crequillon, Nicolaus De Wismes. In separate parts.

J'attens secours de ma seule pensée . . .	Latfeur . . .	fol. 1
Bon jour, bon an, et bone vie . . .	Morel . . .	2
C'est grand plaisir . . .	Havericq . . .	ib.
Hodie nobis celorum rex . . .	} . . . . . N. Truie . . .	2 b.
Gloria in excelsis . . .		
Domine quinque talenta . . .	G. Paon . . .	3 b.
Ecce alia quinque . . .	id. . . . .	4
Laudem dicite Deo nostro . . .	. . . . .	4 b.
Memores nostri estote . . .	. . . . .	5
Sancta Trinitas . . .	D. Phinot . . .	5 b.
Sancta Maria Virgo . . .	. . . . .	6 b.
Estote fortes . . .	} . . . . .	7 b.
Vos amici mei . . .		
Stella ista . . .	} . . . . . D. Phinot . . .	8
Apertis thesauris suis . . .		
Gabriel Angelus . . .	} . . . . . Latfeur . . .	9
Erit enim magnus . . .		
Si mon travail . . .	D. Havericq . . .	10
Au joly bois . . .	N. Gombert . . .	10 b.
Changons propos . . .	id. . . . .	11
Mon petit cœur hélas . . .	id. . . . .	11 b.
Comme le chérif . . .	Jac. Clemens . . .	12
Raison le veut . . .	N. Gombert . . .	12 b.
Retirer il me fault . . .	T. Crequillon . . .	13
Paine et travail . . .	N. Gombert . . .	13 b.
Qui pouldroit dire . . .	id. . . . .	14
J'ay mis mon cœur . . .	. . . . .	14 b.
Jouissance vous donneray . . .	N. Gombert . . .	15
Mille regrets . . .	id. . . . .	15 b.
Si mon travail . . .	id. . . . .	ib.
Je prens congie . . .	id. . . . .	16 b.
Dum transisset sabbatum . . .	} . . . . . D. Gerarde . . .	17
Et valde mane . . .		
Vivre ne puis . . .	N. De Wismes . . .	18
Magi veniunt ab oriente . . .	} . . . . . D. Gerarde . . .	18 b.
Interrogabat magos Herodes . . .		
Versa est in luctum . . .	} . . . . . id. . . . .	19 b.
Cutis mea denigrata est . . .		
Las vouldes vous . . .	id. . . . .	20 b.
C'est grand plaisir . . .	id. . . . .	21
Hatez vous de me faire grace . . .	id. . . . .	21 b.
Or est venu le printemps . . .	} . . . . . id. . . . .	22
Car ce jour dhuy . . .		
Letare Jerusalem . . .	id. . . . .	23
Deus qui superbis resistis . . .	id. . . . .	23 b.

The foliation refers to the *Superius* Part Book.

6 vols. Oblong Quarto. xvth cent. [*Append. to Royal Mss.* 49-54.]

## 23.

A volume of French Airs for a single voice, roughly noted down. Some have the tablature of accompaniment for the lute.

Fault il qu' au mal que j'ay . fol. 1	L'autre jour m'en revenant . fol. 5
O mort, l'object de ma plaisir . 1 b.	Du fond de ma pensée . . . 5 b.
De rien ne vous sert la con-	Dès ma jeunesse . . . . 6
stance . . . . . 2	Amarilla mia bella . . . . 10 b.
Laissez au foreste . . . . . 2 b.	Pourquoi quittois tu ces ruis-
Dieu vous gard . . . . . 3	seaux . . . . . 14 b.
Amour, j'avouray . . . . . 3 b.	Blons cheveux . . . . . 15
Vous me nommez . . . . . 4	Il s'en va l'infidelle . . . . 15 b.
Une agreable brunette . . . . 4 b.	Esprits q'un fol amour . . . 16

Oblong Quarto. xvith cent. [*Append. to Royal Mss. 55.*]

## 24.

A volume containing the instrumental score part of Latin and English Songs, roughly noted down; probably by D. Gerarde. The first words only are given.

Felix namque . . . . . fol. 1 b.	Fortune unkynde . . . . fol. 22
Non exspecto . . . . . 6 b.	Et exultavit spiritus meus . . 22 b.
Beata viscera . . . . . 7	A Magnificat in each of the
Felix namque . . . . . 8 b.	eight ecclesiastical tones. Every
At fol. 11 b. is this note—	tone concludes with the <i>Neuma</i>
“Play the playne songe iij lonke”	(or series of notes sung to one
[long].	breath at the end of the <i>Evocæ</i> )
Kirie . . . . . 15	forming a recapitulation of the
Miserere . . . . . 15 b.	melody peculiar to itself.
Aprè de vowse . . . . . 18 b.	Myne cuckes co . . . . . 29 b. —
Dum vincella . . . . . 19	Te eternum Patrem . . . . 30 b.
Grace and vertue . . . . . 20 b.	A litell god fayth yn all En-
A solis ortus cardine . . . . 21 b.	land . . . . . 32 —

Oblong Quarto. xvith cent. [*Append. to Royal Mss. 56.*]

## 25.

The *Bassus* Part Book of Latin and French Songs for six and seven voices, for the most part composed by Orlando di Lasso, Theodoricus [Dyricke] Gerarde, Damianus Have-ricq, Latfeur, Clemens non Papa, Caron, Nicolaus de Wismes, Christianus Hollander, and Jos. Lupi.

Jesum corona virginum . . . . }	Orl. di Lassus . { . . . fol. 1 b.
Quocunque pergis . . . . }	. . . . 2 b.
Laus, honor, virtus . . . . }	. . . . 3 b.
Urbs beata Jherusalem . . . . }	. . . . 4 b.
Novam veniens e celo . . . . }	Theod. Gerardi { . . . . 5 b.
Tonsionibus pressuris . . . . }	. . . . 6 b.
Gloria et honor Deo . . . . }	. . . . 7 b.
Au revenir, las, vous m'aves laissez . id. . . . . 9	



C'est grand plaisir . . . . .	D. Havericq . . . . .	fol. 9 b.
Si mon travail . . . . .	<i>id.</i> . . . . .	10 b.
J'attens secours . . . . .	Latfeur . . . . .	11 b.
Resveillez vous . . . . .	Theod. Gerardi . . . . .	12 b.
A qui me doibs retirer . . . . .	Clemens non Papa . . . . .	13 b.
Adieu soulas . . . . .	Caron . . . . .	14 b.
Vivre ne puis . . . . .	N. de Wismes . . . . .	15 b.
Or est venu le printemps . . . . .	Theod. Gerardi . . . . .	16 b.
Car ce jourd'hui . . . . .		
Celle qui m'a tant pourmenez . . . . .		18 b.
Quant je voi son cuer . . . . .	C. Hollandre . . . . .	19 b.
Dueil double dueil . . . . .	Jo. Lupi . . . . .	20 b.
Me retirer d'elle . . . . .		21 b.
Pour une, las, j'endure . . . . .	Theod. Gerardi . . . . .	22 b.
Tant ai souffert . . . . .	<i>id.</i> . . . . .	23 b.
Je suis desheritée . . . . .	<i>id.</i> . . . . .	24 b.
Puis que fortune . . . . .	<i>id.</i> . . . . .	25 b.
Resjouissons nous . . . . .	<i>id.</i> . . . . .	26 b.
Tra bei rubin' et perle . . . . .	O. di Lassus . . . . .	47

Oblong Quarto. xvith cent. [*Append to Royal Mss.* 57.]

## 26.

A volume containing single voice parts (chiefly tenor) of English and other Songs, very curious on account of the poetry: also several instrumental pieces for the virginals, consisting of Dumpes, Pavans and Galliardes.

The only composers named are Dr. Coper, [Cooper? mentioned as an old author by Thomas Morley,] Hugh Astone, Ralf Drake, John Ambrose, and Parker, Monke of Stratforde.

A ! the syghes that come fro my herte . . . . .	fol. 1
Thoughe that she can not redresse . . . . .	1 b.
Colle to me the rysshys greene . . . . .	2
Printed in Ritson's <i>Ancient Songs</i> , 12 <sup>o</sup> , 1790. pref. p. liv.	
Down bery down. A Rownde . . . . .	2 b.
Westron wynde, when wyllle thou blow . . . . .	3
Printed in Ritson, <i>ib.</i> p. lv.	
Iff I hade wytt fore to endyte . . . . .	3 b.
Why soo unkende, alas . . . . .	4
Kytt hathe lost hur key . . . . .	4 b.
Blow thy horne, hunter . . . . .	5 b.
Alone, alone, in wyldernys . . . . .	6
The lyttelle praty nygtingale. (See fol. 7 b.) . . . . .	6 b.
Cum home, sweet hart. (See Ms. Reg. 17 n. xliii.) . . . . .	<i>ib.</i>
Nay Mary, nay Mary . . . . .	7
The lyttelle prety nygtyngale . . . . .	7 b.
To leve alone comfort ys none . . . . .	8
By a bancke as I lay . . . . .	8 b.
Spem in alium nunquam habui . . . . .	9 b.
Ad humilitatem nostram . . . . .	10
Thys yenders nyghte I herd a wyghte . . . . .	10 b.
(See fol. 50 b. A different song to the same commencement.)	
Nay Mary, I nay . . . . .	11
Colle to me the russhes grene. (See fol. 2) . . . . .	12 b.

A piece of music without words, in three parts, <i>triplex, tenor,</i> and <i>bassus</i> . . . . .	fol. 13 b.
A canon without words . . . . . John Ambrose . . . . .	14 b.
O my lady dure . . . . . Quod Parker, Monke of Stratforde . . . . .	<i>ib.</i>
Rasyd ys my mynde . . . . .	15
Now fayre fayrest off every fayre . . . . .	15 b.

This song, which appears to have been written on the occasion of the marriage of Margaret, sister of Henry VIII., to James IV. of Scotland, is printed by Sir J. Hawkins, *Hist. of Mus.* vol. iii. p. 32.

Thofe I doo synge, my hert dothe wepe . . . . .	16 b.
Petyously constraynyd am I . . . . . Quod Doctor Copere . . . . .	17 b.
When fortune had me avausyd . . . . .	19 b.
Now marcy, Jhesu, I wylle amend . . . . .	21
Frere Gaskyne . . . . . Quod Raff Drake . . . . .	22 b.
Stella celi extirpavit . . . . .	24
O gloriosa stella maris . . . . . Doctor Coper . . . . .	24 b.
Egredientem de templo . . . . .	25
Aprè de vose . . . . .	28
Dum vincela . . . . .	28 b.
Grace and vertu . . . . .	29
A solis ortus cardine. (In 4 parts) . . . . .	29 b.

See the same in score, *App. to Royal Mss.* 56.

Sabatum Maria Magdalena . . . . .	30 b.
Salve festa dies . . . . .	31
Et in terra, pax, &c. Part of a Mass . . . . .	31 b.
La belle fyne. Instrumental score . . . . .	38
A hornpype. Instrumental score . . . . .	38 b.

At the end of this piece are the words "Finis. Hughe Astone."

My Lady Carey's Dompe . . . . .	43
The short mesure off my Lady Wynkfyldes Rownde . . . . .	43 b.
The Emperorse Pavyne & a Galyarde . . . . .	45
The Kynges Pavyne . . . . .	45 b.
The Cracke . . . . .	46
The Kynges macke . . . . .	47
A Galyarde . . . . .	47 b.
The whele of fortune who can hold . . . . .	48
The Duke of Somersettes Dompe. (For the lute) . . . . .	49 b.
In wynter's just returne . . . . . <i>do.</i> . . . .	50
Heaven and erth . . . . . <i>do.</i> . . . .	50 & 53
Yf care cause me to cry . . . . .	50
Thys endere nyth I saw a syzthe. (Song with chorus) . . . . .	50 b.

There is another copy in the *Add. Ms.* No. 5666.

Pastyme;—Power manes dounge. (For the lute) . . . . .	53
My lytelle fole ys gon to play. (A three part song) . . . . .	53 b.
Gloria sanctorum . . . . .	56 b.
Adesto nunc propicius . . . . .	57 b.

Oblong Quarto. Early part of the xvth cent. [*Append. to Royal Mss.* 58.]

## 27.

Neapolitan "Balli" or Balletti, in four parts; some with words; intitled, "Gallyardes and Neapolytans Songes."

La morte de la ragione . . . . . fol. 1 b.	La manfrolina . . . . . fol. 2 b.
Zorzi . . . . . 2	Baxela un' tratto . . . . . 3



El saltarello . . . . .	fol. 3 b.	Meza notte . . . . .	fol. 14 b.
Saltarello de la ragione . . . . .	4	L'agricola . . . . .	15
Su l'herba fresca . . . . .	4 b.	El Colognese . . . . .	15 b.
La traditora . . . . .	5 b.	El Todescho . . . . .	16
La rocha el fuso . . . . .	6	La gamba . . . . .	16 b.
Torza . . . . .	6 b.	Gentil mia donna . . . . .	17
La monina . . . . .	7	La gambetta . . . . .	17 b.
La bataglia . . . . .	7 b.	Mi racomando . . . . .	18
Saltarello . . . . .	8 b.	La Pisanela . . . . .	19 b.
El Picardo . . . . .	9	El bufon . . . . .	20
El tu tu . . . . .	9 b.	El despera . . . . .	20 b.
Passo e mezzo . . . . .	10 b.	El monte . . . . .	21
La tenerina . . . . .	11	La rizza . . . . .	23 b.
La bella veriola . . . . .	11 b.	La urbina . . . . .	24
La cornetta . . . . .	12	El dragone . . . . .	24 b.
Paduana del re . . . . .	12 b.	La brandolina . . . . .	25
Peschatore . . . . .	13 b.	Le forze d'Hercole . . . . .	26
Il buratto . . . . .	14		

The above have only the titles as here given. The following have the words at length.

Madonna, io mi vorai . . . . .	fol. 27 b.	Ahi vita mia . . . . .	fol. 35 b.
Tu mi fai star contento . . . . .	28	Se tu non voi . . . . .	36
Per disperato . . . . .	28 b.	Dames d'onneur . . . . .	37 b.
Mai me pensava . . . . .	29	Vorrai che tu cantasse . . . . .	38 b.
Latra traitora . . . . .	29 b.	Io piango . . . . .	39
Beato chi d'amor . . . . .	30	Si quando sto sveigliato . . . . .	39 b.
Poich'ì mio core . . . . .	30 b.	Privo son d'ogni ben . . . . .	40
Occhi leggiadri . . . . .	31	Mai posso far . . . . .	41
Madonna mia . . . . .	31 b.	Son mort' e moro . . . . .	41 b.
Si tu mi fai gridar . . . . .	32	O tu con sta . . . . .	42
Thaggio stipata . . . . .	32 b.	Mille volte . . . . .	42 b.
Quel fuoco, quelli raggi . . . . .	33	Non so pensare . . . . .	43
Quando voleva già . . . . .	33 b.	O Dio, perche non vedi . . . . .	43 b.
Vita mia bella . . . . .	34	Donna possa partir . . . . .	44
Ov'ìl bel viso . . . . .	34 b.	Vida daminam . . . . .	44 b.
Sempre la vita mia . . . . .	35	Minimam ferme za dezei . . . . .	45

The foliation refers to the *Cantus* Book.

4 Vols. Small Quarto. xvith cent. [*Append to Royal Mss.* 59-62.]

## 28.

A volume, being the *Cantus* Part only of a collection of sacred music for four and five voices, by the following composers: William Leighton, Knt., John Dowland, John Milton [the father of the poet], Robert Johnson, Thomas Ford, Edmund Hooper, Robert Kindersley, Nathaniel Giles, Jo. Coperario, John Bull, Alphonso Ferrabosco, William Bird, Robert Jones, John Wilby, John Ward, Thomas Weelkes, Orlando Gibbons, Martin Peerson, Thomas Lupo, Francis Pilkington, and Thimolphus Thopul. Small Quarto. Early part of the xvith cent. [*Append. to Royal Mss.* 63.]

This collection was printed by Sir William Leighton, under the title of "The Teares or Lamentacions of a sorrowfull Soule." Lond. 1614. fol.

## 29.

Latin Hymns to musical notes. Vellum. Quarto. xith cent. *Anglo-Saxon in notation & con.*  
[Cott. Mss. Jul. A. vi. fol. 17.] *Neumes on 5 lines & spaces - C & D on line*  
*I have seen this* *as orig*

## 30.

Fragment of a Hymn to the words "Benedicamus Domino."  
Vellum. Quarto. xvth cent. [Cott. Mss. Jul. A. vii. fol. 131. b.]

## 31.

Fragment of part of a Mass, to the words "Laudamus te."  
Vellum. Quarto. xvth cent. [Cott. Mss. Tib. A. vii. fol. 38. b.]

## 32.

Colored drawings of ancient Musical Instruments, with descriptions in Latin. Vellum. Small Folio. Beginning of the xith cent. [Cott. Mss. Tib. c. vi. fol. 16. b.]  
*See also p 16 b. & 30 b. by practice Psalterie & Psalms with A.S. notation*

## 33.

Latin Hymn "de Sancta Cruce." Begin. "Laudes Crucis attollamus." Vellum. Folio. Early part of the xiiiith cent. [Cott. Mss. Tib. c. xi. fol. 156.]

## 34.

Latin Hymns for the principal Festivals of the Church, beautifully written and illuminated. In the first part of this volume the musical notation is without lines. Vellum. Octavo. xith and xiiiith cent. [Cott. Mss. Cal. A. xiv.]

## 35.

A Treatise by Guido Aretinus, "De Arte Musica." Begin. "Si vis scire artem musicam." Vellum. Duodecimo. xiiiith cent. [Cott. Mss. Nero, A. xii. fol. 174. b.]

## 36.

Latin Hymns for the Festivals, &c., throughout the year; imperfect. Vellum. Folio. xvth cent. [Cott. Mss. Nero, E. viii.]



## 37.

Specimens of early notation without lines. Begin. "Sacerdos magnus, sanctus Martinus." Vellum. Quarto. xith cent. [Cott. Mss. Vitell. A. XIX. ff. 88, 89.]

*This contains Bede's life of St. Cuthbert & his miracles in verse*

## 38.

A Treatise by "Johannes," by some supposed to be one of the Popes of that name, as he styles himself "servus servorum Dei," and by others to be John Cotton, an Englishman. It is dedicated "Patri suo, venerabili antistiti Fulgentio." Vellum. Quarto. xiiith cent. [Cott. Mss. Vesp. A. XI. fol. 131.]

Printed by Gerbertus, *Scriptores Ecclesiastici de Musica*, 1784. fol. vol. ii. p. 230, under the name of John Cotton.

*This is not even mentioned in the Cotton cat.*

## 39.

Two French Songs. *Versus rhythmici custodimus*

Amor veint tous fors quer de felun. fol. 168 b

Au tens d'esté ke cil oisel.

Vellum. Quarto. xiiith cent. [Cott. Mss. Vesp. A. XVIII. fol. 169. b.]

## 40.

*Anglo-Saxon* Latin Hymns; one of which has letters in addition to the antient notation over the words. Vellum. Small Quarto.

*Neumes & letters to explain them over the neumes in the hymn Gemma sacerdotum*  
xth or xith cent. [Cott. Mss. Vesp. D. VI. fol. 77.]

## 41.

Latin Hymn to the Virgin. Begin. "Virtute numinis non natura." Vellum. Quarto. xiiith cent. [Cott. Mss. Titus, A. XXI. fol. 90. b.]

*This is a "mariale" all about her life & death which is about a Knight of the Round Table - from French*

## 42.

French Songs for three voices.

Jour à jour la vie . . . fol. 3 b. Une fois avant que mourir . . . fol. 4 b.

Qu'en puis je mais . . . 4 Je me recommande humblement . . . 5 b.

Quarto. xvith cent. [Cott. Mss. Titus, A. XXVI. fol. 3. b.]

## 43.

A volume containing the following Treatises :

"Micrologus Guldonis Aretini, Monachi, in planam musicam." fol. 1.

Printed by Gerbertus, *Scriptores Eccles. de Musica*, vol. ii. p. 2.

"Liber secundus ejusdam, in planam musicam, quem appellat trochaicum [trochaicum];" in verse. fol. 12 b.

Printed by Gerbertus, *Scriptores Eccles. de Musica*, vol. ii. p. 25, but in the Ms. is a prologue prefixed, in prose, intitled "Prologus, in quo Guido Muse ipsum alloquenti respondit," which is omitted in the printed work.

Rules by the same; "qualiter antiphonarium neumari debeat, vel notari." Begin. "Temporibus nostris super omnes homines fatui sunt cantores." fol. 17.

Printed by Gerbertus, *ib.* vol. ii. p. 34.

Portion of the "Epistola Guidonis ad fratrem Martinum, discipulum suum, in qua ponit argumentum quoddam ad inveniendum novum cantum." fol. 19.

Printed by Gerbertus, *ib.* vol. ii. p. 43.

This is elsewhere intitled "Epistola Guidonis Monachi ad Michaellem, monachum Monasterii Sanctæ Mariæ in Pomposia."

See a more complete copy in *Harl. Ms.* 3199. fol. 58 b.

"Tercius liber ejusdam Guidonis in Musicam, sub dialogo." fol. 20 b.

The prologue begins, "Quicquid igitur auctoritate."

The work begins, "Quid est musica? Veraciter canendi sciencia."

This copy is made up from two manuscripts, differing greatly at the beginning, and comprehends the "Enchiridion" of Oddo, Abbot of Cluny, printed by Gerbertus, *ib.* vol. ii. p. 252.

A Treatise "De tonis, per modum dialogi, que a quibusdam intitulatur sub nomine Beati Bernardi." Begin. "Quid est tonus?" fol. 30.

Printed by Gerbertus, *ib.* vol. ii. p. 265.

A Treatise "In Arte Musice." fol. 35.

The prologue begins, "Quoniam quidam juvenum, amici mei."

The work begins, "Fabulose loquentes dixerunt."

"Tractatus de Tonis, a Magistro Petro de Cruce, Ambianensi." Begin. "Dicturi de tonis primo videndum est." fol. 48 b.

"Tractatus de Tonis, a fratre Guidone, Monacho Monasterii S. Dyonisii in Francia, compilatus." fol. 54 b.

The prologue begins, "Gaudere sciens brevitate."

The work begins, "Ut de tonis perfectior possit haberi noticia."

Vellum. Quarto. xivth cent. [*Harl. Mss.* 281.]

#### 44.

A Latin Song in rhyme, in two part harmony. Begin. "Veri floris sub figura." Vellum. Quarto. xivth cent. [*Harl. Mss.* 524. fol. 59.]



## 45.

A Gradual for the whole year, in Latin. Vellum. Folio. xivth cent. [*Harl. Mss.* 622.]

## 46.

A Hymn in honour of Sampson. Begin. "Samson, dux fortissime." fol. 1.

Three Hymns to the Virgin Mary. fol. 3 *b*.

Example of harmony in two parts, without words. fol. 7 *b*.

Example of harmony in three parts, to Latin and French words. Begin. "Ave, gloriosa mater." fol. 8 *b*.

Hymn to the Apostles. Begin. "Felix sanctorum chorus." fol. 9 *b*.

The celebrated *Rota* or Round to the words "Sumer is icumen in," supposed to be the earliest specimen of the kind. It is for four voices in the unison, with the addition of two others, which come in at stated intervals, at the words "Sing cucu," forming a sort of burden, called "Pes." It is printed in score by Dr. Burney, *Hist. of Music*, vol. ii. p. 407, and by Sir J. Hawkins, vol. ii. p. 96. The latter has assigned to it quite an erroneous date. fol. 9 *b*.

Two Hymns in honour of the Virgin Mary. ff. 10 and 11 *b*.

A Hymn in honour of Thomas à Becket. Begin. "Ante thronum regentis." fol. 11.

Directions for singing the musical intervals. Begin. "Est tonus sic ut." fol. 12 *b*.

Vellum. Quarto. xiiiith cent. [*Harl. Mss.* 978.]

## 47.

Antiphonæ, &c., "in Natali Sancti Cuthberti, Episcopi." fol. 43.

Antiphonæ, &c., "in Natali Sancti Benedicti, Abbatis." fol. 63.

Antiphonæ, &c., "in Natali Sancti Guthlaci, Confessoris." fol. 65.

The musical notation is without lines. Vellum. Large Quarto. xith cent. [*Harl. Mss.* 1117.]

## 48.

A collection of Songs in the handwriting of Cornelio Galli, one of the gentlemen of the Chapel Royal in the reign of Charles II.

Pensoso afflitto . . . . .	fol. 1	Nel giardin della speranza	fol. 34
Perche piangete . . . . .	7	Dolce colpo . . . . .	38 <i>b</i> .
Anime voi che siete . . . . .	11 <i>b</i> .	Mai più stelle spietate . . . . .	40 <i>b</i> .
Sileno idolo mio . . . . .	17 <i>b</i> .	Biondi crini . . . . .	41 <i>b</i> .
Sera alquanto addormentato . . . . .	24	Voglio morte . . . . .	44 <i>b</i> .

Fidarsi d'Irene . . . . .	fol. 47	Happy and free, securely blest. f. 78 b.
Che volete da me . . . . .	51 b.	This last song is stated by Mr.
Sospiri, ola che fate . . . . .	58 b.	Wanley, in the <i>Cat. of Harl. Mss.</i> ,
Lungi dal core . . . . .	65	to be in the handwriting of Mr.
Ch'io manchi mai di fede . . . . .	69	Berenclow, but this seems an error.
Chi si fida d'amor . . . . .	73 b.	Compare <i>Harl. Mss.</i> 1270. 1272.

It is presumed these Songs are by different composers, as one of them, "Voglio morte," is in Harl. Ms. No. 1273, under the name of Carlo Manelli del Violino. Oblong Quarto. Latter part of the xviii cent. [*Harl. Mss.* 1264.]

## 49.

A collection of Italian Songs or Cantatas, composed by Giacomo Carissimi, Luigi Rossi, Alessandro Stradella, Alessandro Scarlatti, Carlo Ludovici, Domenico Gabrielli, Mario Marazzoli, Tomaso Titii, Carlo Manelli, surnamed Del Violino, Giov. Battista Vulpio, Giov. Francesco Tenaglia, Henry Firmin (an Englishman), and Pietro Simone Agostini.

Ferma, lascia ch'io parli . . . . .	Giac. Carissimi . . . . .	fol. 1
O nò, nò, nò, non lo niego . . . . .	Carlo Ludovici . . . . .	13
E che si ch'io v'abbandono . . . . .	<i>id.</i> . . . . .	20
Cieco amor e cieca sorte . . . . .	Dom. Gabrielli . . . . .	26
Stesò già la notte bruna . . . . .	Mario Marazzoli . . . . .	29
A la rota. (La Fortuna) . . . . .	Luigi Rossi . . . . .	37
Questo picciolo rio . . . . .	<i>id.</i> . . . . .	63
Stelle, che rimiraste . . . . .	<i>id.</i> . . . . .	71
Quando spiega la notte . . . . .	<i>id.</i> . . . . .	74
Gelosia, ch'è poco à poco . . . . .	Luigi Rossi . . . . .	79
E può soffrirte amore . . . . .	<i>id.</i> . . . . .	87
E chi non v'ameria . . . . .	<i>id.</i> . . . . .	91
Giusto così va detto . . . . .	<i>id.</i> . . . . .	95
Quante volte l'ho detto . . . . .	<i>id.</i> . . . . .	105
Già nel oblio profondo . . . . .	<i>id.</i> . . . . .	108
Lasciate ch'io ritorni . . . . .	<i>id.</i> . . . . .	114
Al soave spirar. (L'Arione) . . . . .	<i>id.</i> . . . . .	125
Erminia sventurata . . . . .	<i>id.</i> . . . . .	143
Da perfida speranza (Il Disperato) . . . . .	<i>id.</i> . . . . .	153
Sospiri miei di foco . . . . .	<i>id.</i> . . . . .	167

This song is in the handwriting of Doctor Bernard Martin

Berenclow.

Voglio amar chi mi disprezza . . . . .	Aless <sup>o</sup> . Scarlatti . . . . .	171
La gioia verace . . . . .	<i>id.</i> . . . . .	173
Stanco di pianger . . . . .	Tomasso Titij . . . . .	175
Non fuggir quando mi vedi . . . . .	Carlo Manelli . . . . .	187
Hor ch' hò sentito . . . . .	<i>id.</i> . . . . .	193
Poiche fissato il guardo . . . . .	<i>id.</i> . . . . .	201
Voglio amarti sì mio bene . . . . .	Gio. Bat. Vulpio . . . . .	219
Chi credete che sia . . . . .	<i>id.</i> . . . . .	225
Nel mirarvi pupille . . . . .	<i>id.</i> . . . . .	233
Son disperato (Duett) . . . . .	Gio. Fra. Tenaglia . . . . .	237
Lo dissi per gioco . . . . .	Aless <sup>o</sup> . Scarlatti . . . . .	243
Ch'io lasci d'amar . . . . .	Henry Firmin . . . . .	245
Non è amante quel core . . . . .	Piet. Sim. Agostini . . . . .	247
La mia vagha . . . . .	<i>id.</i> . . . . .	249



Chi bella non ha . . . . . Piet. Sim. Agostini fol. 251  
 Se nel ben sempre inconstante . . . Aless<sup>o</sup>. Stradella . . . 253  
 (See *Add. Mss.* 11,588.)

Oblong Quarto. Latter part of the xviii<sup>th</sup> cent. [*Harl. Mss.* 1265.]

### *Italian* 50.

A collection of Songs and Cantatas, all anonymous.

Care sponde del Tebro . . . fol. 1	Io non vi credo più . . . fol. 51
Tra martiri eterni . . . . 12	V'ingannete se credete . . . 53
Da l'armi un volto . . . . 14	Tanto faco accollo in petto . . 67
(With accompt. for 2 violins.)	Non è libero un core . . . . 71
Lasciatemi inhumani . . . . 18	Cara bocca se ride o parla . . 83
(With accompt. for 2 violins.)	Addio begl'occhi . . . . . 93
Vaghe fonti che singhiozzando. 21	Era la notte . . . . . 114
Amante non è amante . . . . 22	Credei col gir'lontano . . . 126
Con la scorta di due stelle . . 24	Rispondete sì ò nò . . . . 136
Alma mia che si può far . . . 26	Il mio core chi l'hà . . . . 142
Blondo arcier . . . . . 28	Cieli, che miro . . . . . 149
E pur dolce . . . . . 30	Ahi, dolci glorie . . . . . 171
Perch'io voli al sol . . . . 32	Lasciami sola à piangere . . 175
Piu sempre mi consumi . . . 34	Son tutte mendaci . . . . 177
Il mio cor non è più mio . . . 36	Ruisegnol che volando vas . . 178 b.
M'è gradita la catena . . . . 39	Con femmina . . . . . 182 b.
Dal cielo cader vidd'io . . . 41	

Oblong Quarto. Latter part of the xviii<sup>th</sup> cent. [*Harl. Mss.* 1266.]

### 51.

A collection of Italian Songs.

Con un sospir e un sguardo . . . . . fol. 1
Nò non ha tregua il mio dolor (a fragment) . . . . . 12
Part of two Operas intituled "Seleuco" and "Alessandro
Amante," said to be composed by Bernardo Pasquini, about
the year 1670 (imperfect) . . . . . 18 to 93

Oblong Quarto. Latter part of the xviii<sup>th</sup> cent. [*Harl. Mss.* 1267.]

### 52.

A collection of Italian Songs, etc., all anonymous; but apparently belong to some opera, as the names of characters are prefixed to some of them.

S'il mio cor bella vedessi . . . fol. 1	Mia vita placati . . . . . fol. 21
D'un bel viso . . . . . 3	Sentivo fra ramo . . . . . 23
Le Zitelle d'oggi di . . . . 5	Lascia, oh Dio . . . . . 25
Sò ben io che sul mio crine . . 7	Sè sperì di bacciar . . . . 27
S'il ciel non m'è crudele . . . 9	Crudeli sì si anno datemi . . 29
Consolati non piangere . . . 11	Vedervi e non penare . . . 31
Havrò sempre nel petto . . . 13	Lacci d'amor. (Duett) . . . 33
Dico all' alma . . . . . 15	Nò nò non mi lasciar . . . 35
Stringilo pur al sen . . . . 17	Poi che il fato vuol così . . 37
Deh, rendi al cor la pace . . . 19	Son dolente . . . . . 39

Parlami pur d'amore . . . fol. 41	Non vagheggiarti ò bella . . fol. 51
Belle veneri inchinate . . . 43	Voi che giusti fulminate . . . 53
Destin, se vuoi ch'io viva . . . 45	Sol mi resta . . . 55
Se vuoi ch'io trovi pace . . . 47	Dal ciel che tutto fa sperar . . 57
Giove e Dio che tutto sai . . . 49	
Oblong Quarto. Latter part of the xviii <sup>th</sup> cent. [ <i>Harl. Mss.</i> 1268.]	

## 53.

A collection of Songs similar to those in the foregoing number.

Crude stelle, oh Dio . . . fol. 1	Sappi resistere . . . fol. 29
Volo à stringere il bel crin . . . 3	Parto mà Pargoletto da me . . 33
Dimmi pur dolce mia vita . . . 5	Al Aurora che l'auree faci . . 35
Pur ch'io goda . . . 7	E follia di chi si crede . . . 37
Amarti il cor non può . . . 9	Rose indegne ch'arroschite . . 38
Care tenebre . . . 11	Donna cagion de mali . . . 40
Mie speranze . . . 13	Fanciul che porti in volto . . 42
Non mi parto da te . . . 15	E miracolo d'amore . . . 44
Sparge al vento . . . 17	A splendor che cangia . . . 46
Rendetevi ò pensieri . . . 19	Hor che in te miro . . . 48
A quel crine che m'incatena . . 21	Son vassalo di Cupido . . . 50
Degl'allori io son contento . . 23	Ti dono un bacio . . . 52
Mi regna nel core amore . . . 25	So ben io ch'à la bellezza . . 54
O stelle, o cieli, o amore . . . 27	

Oblong Quarto. Latter part of the xviii<sup>th</sup> cent. [*Harl. Mss.* 1269.]

## 54.

A collection of Songs and Cantatas, transcribed by Bernard Martin Berenclow, and Dr. B. M. Berenclow, his father. The composers named are Alessandro Scarlatti, Bernardo Pasquini, L'Abbate Colonese, Giacomo Carissimi, and Henry Purcell.

*Per dar lampo. (A. Scarlatti.) f. 1	*Che spero, ahi lasso . . . fol. 34 b.
*Lieto festeggia. (B. Pasquini.) 3	*Dolce speranza . . . 36
*Hor dunque perche. (Abb. Colonese.) . . . 5	*Armati cieca Dea . . . 37 b.
*Io non sò se potrai . . . 7	*Fra dolci martiri . . . 38 b.
*Si bacia stringi è godi . . . 9 b.	*Per deridere un cor amante . 40 b.
*A chi spera di gioir . . . 12 b.	Deh rendi al cor . . . 41 b.
*Apri le luci. (A. Scarlatti.) 15 b.	*Tormentatemi pur quanto . 42 b.
*Pensieri, consigliatemi. (B. Pasquini.) . . . 17 b.	Dear happy groves . . . 46 —
*Se mi condanni. ( <i>id.</i> ) . . . 19	From silent shades. (H. Purcell.) . . . 49 —
*Ama pur mio cor . . . 22	Stay, lovely nymph . . . 54 b. —
*Chi d'amor paventa il foco. (A. Scarlatti.) . . . 24	
*Pensier mio, che voi da me . 27	Regola per toccare il basso continuo sopra la chitarra . . 57
No no mio core. (G. Carissimi.) 30 b.	

*Note.*—The Songs marked thus \* are also in *Harl. Ms.* 1273.

Small oblong Quarto. Latter part of the xviii<sup>th</sup> cent. [*Harl. Mss.* 1270.]



## 55.

A collection of Italian Cantatas, anonymous.

Ombre, tenebre . . . . fol. 1	Mi contento così . . . . fol. 42
Resto in sen d'un antro . . . 16	Che sento, oh Dio . . . . 52
In erma ripa e solitario . . . 31	Marcato havea . . . . 61 b.

Oblong Quarto. Latter part of the XVIII cent. [*Hart. Mss.* 1271.]

## 56.

A collection of Italian Songs and Cantatas, for the most part anonymous, but some composed by Giacomo Carissimi, Dominico Gabrielli, Bernardo Pasquini, Alessandro Melani, L'Abbate Colonese, Alessandro Stradella, Pietro Francesco Tosi, Signor Ferdinando, Carlo Pietragnua, B. M. Berenclow, Alessandro Scarlatti, and Giovanni Buononcini. In the handwriting of Bernard Martin Berenclow and Humphrey Wanley.

Aure vaghe, aure gioconde . . fol. 1	Spero da tè, mio nume . . fol. 43
Venticelli, che tacete. (D. Gabrielli.) . . . . 1 b.	Care fonti, aure soavi . . . 43 b.
Vinto hai già. (B. Pasquini.) . 4 b.	Dolcissime pene . . . . 44
Almeno un pensiero. (G. Carissimi.) . . . . 5 b.	Lasciami in pace. (P. F. Tosi.) 44 b.
Il tacer non fa. (A. Melani.) . 8 b.	Il tempo mai non perde . . 45
Mi contento d'un sorriso . . 10 b.	Cara imago. (P. F. Tosi.) . 45 b.
Son amante ne trovo pietà . . 12 b.	Son vinto, mi rendo . . . 46
Aure ò voi ch'in fiato . . . 13 b.	A rallegrar il mondo. (P. F. Tosi.) 46 b.
Sovra il sen. (G. Carissimi.) . 14	Si no à quando. . . . 48 b.
Ch'io manchi mai di fede . . 15 b.	Hò un alma. . . . 49
Fidarsi d'Irene . . . . 17 b.	Con le stille del mio pianto . 49 b.
Su quel labro . . . . 19 b. and 48	Deggio, ò Dio, lasciar morire . 50
Temer di chi s'adora . . . . 20 b.	A voi torno . . . . 50 b.
Il tempo mai non perde . . . 21 b.	Sperar ch'il Dio d'amor . . 51
S'a morir voi mi guidate . . 22 b.	Care luci, saettatemi . . . 51 b.
Si v'intendo, ò miei pensieri . 23 b.	La speranza in chi ben ama . 52
O lumi, piangete . . . . 24 b.	Son pur care al sen . . . . 52 b.
Volete così miei nemiche . . 25 b.	Di morir già non paventa . 53
Io provo nel alma. (Abb. Colonese.) . . . . 26 b.	Che vuol dal mio core . . . 53 b.
So che mi piace . . . . 27 b.	L'aure, le frondi . . . . 54
Se t'ama Filli. (A. Stradella.) . 28 b.	Dal oriente chiaro. . . . 54 b.
(See <i>Add. Ms.</i> 11,588.)	Dove son l'erbete . . . . 55
Deh svegliatevi occhi belli . . 29 b.	Vaga mia con chi t'adora . . 55 b.
Con man di Gelsomini . . . 33 b.	E tiranicol'impero. (D. Gabrielli.) id.
Lusinghiere pupille . . . . 37 b.	Và lettando in questo petto . 56
Sieto vago, siete bello . . . 38 b.	Vendetta ò cor. . . . 57
Pensieri armatevi . . . . 39	Solitari passeggi. (P. F. Tosi.) 58
Dona mi pace . . . . 39 b.	Ah crudele, chi ti pose . . 59
Piu cara del core . . . . 40	Sopra il mar del incostanza . 59 b.
Fra gl'assalti di Cupido . . . 40 b.	Care larve. (D. Gabrielli.) . 60
Quel bello, quel labro . . . 41	Vezzose pupille. (P. F. Tosi or Buononcini.) . . . . 60 b.
Stelle amiche . . . . 42	Tù mi tenti . . . . 61
Quanto è dolce quel velen . . 42 b.	Comincia tormentarmi. Scritta come le canta. (P. F. Tosi.) 62
	Per me funeste faci . . . 62 b.

Dunq' è bella. (P. F. Tosi.) fol. 63 b.	
Tu mi conforta . . . . .	64 b.
Si venite luci adorate . . . . .	65
Chi vanta un lieto core . . . . .	65 b.
La speranza è una tiranna . . . . .	66 b.
Vienni, ò sonno . . . . .	67
O pace del mio cor . . . . .	67 b.
Impiaga pur mio caro . . . . .	68
Anche in voi boschi. (C. Pietragrua.) . . . . .	68 b.
Stelle non mi tradite. (A. Stradella.) . . . . .	71
Non spero più di ribacciarmi . . . . .	74
Non ti credo mai più bella . . . . .	74 b.
Risuoni festante. (Altered by Battista Draghi and B. M. Berencloew.) . . . . .	75 b.

Reversing the book, are the following.

Restate immobili. Duett . fol. 1	
E chi non v'ameria (ascribed to Luigi Rossi in <i>Harl. Ms.</i> 1265) 9 b.	
Al dispetto ancor d'amore . . . . .	13 b.
Con tromba sonora. (Berencloew.) 17 b.	
Non dar più pene . . . . .	19 b.
Al fulgor d'un serto aurato . . . . .	21 b.
La ragion m'assicura. (A. Stradella.) . . . . .	23 b.
Vanne invito. (A. Scarlatti.) 27	
Senza speme. Duett. (G. Buononcini.) . . . . .	28
Soavi respiri. Duett. (A. Melani.) . . . . .	29 b.

Several of these last have instrumental symphonies.

Oblong Quarto. Latter part of the XVIIIth cent. [*Harl. Mss.* 1272.]

## 57.

A collection of Italian Songs and Duets, some with instrumental symphonies, transcribed by Humphrey Wanley, and chiefly composed by Signor Ferdinando, Alessandro Melani, Domenico Gabrielli, L'Abbate Colonese, Bernardo Pasquini, Carlo Manelli, surnamed Del Violino, B. M. Berencloew, Giovanni Buononcini, Alessandro Scarlatti, Vincenzo Albrici, Aldovrandi, Marc. Antonio Ziani, Rosa Hiacinta Badalli, Carlo Pietragrua, Alessandro Stradella, Paolo Lorenzani, Luigi Rossi.

E crudo lo veggio. (Ferdinando.) . . . . .	fol. 1
Lasciate vi bacciar. ( <i>id.</i> ) . . . . .	1 b.
Quando amor mi darai pace . . . . .	2
Io vi miro. (A. Melani.) . . . . .	2 b.
Perche mai, numi. (D. Gabrielli.) 3	
All'armi . . . . .	4 b. and 42 b.
Che sapese ov'è il mio bene . . . . .	5
Va crescendo nel mio cor . . . . .	5 b.
Vedrai se questo labro . . . . .	6
Dunque pensi ingrata. (Abb. Colonese.) . . . . .	6 b.
Tacere è sospirar. (B. Pasquini.) 7	
Dolce, bella . . . . .	7 b.
Dolce pace del cor mio. (C. Manelli.) . . . . .	8
Bella bocca. (B. Pasquini.) . . . . .	8 b.
Mai non posa un cor amante . . . . .	9
Hò cor altraggiato . . . . .	9 b.
Amante povero . . . . .	10 b.
Alma se non mi vendico . . . . .	11
Silenzi de la notte . . . . .	11 b.
Son lieto e felice . . . . .	12

Versi à noi l'alba candida fol. 12 b.	
Risolvete di sanarmi . . . . .	13
Resister non si può . . . . .	13 b.
Stelle, che remirate. (B. M. Berencloew.) . . . . .	14
Dove sei, dove t'ascondi . . . . .	14 b.
Dolce pace del mio cor . . . . .	15
Senvola il dio d'amore. (G. Buononcini.) . . . . .	15 b.
*Pensieri, consigliatemi. (B. Pasquini.) . . . . .	16
*Per dar lampo. (A. Scarlatti.) 16 b.	
*Lieto festeggia. (B. Pasquini.) 17	
*Hor dunque perche. (Abb. Colonese.) . . . . .	17 b.
*Apri le luci amate. (A. Scarlatti.) . . . . .	18
*Io non so se potrai . . . . .	18 b.
*Si baccia stringi è godi . . . . .	19
*A chi spera di gioir . . . . .	20
*Per diridere un cor amante . . . . .	20 b.
*Ama pur mio cor . . . . .	21
*Si mi condanni. (B. Pasquini.) 21 b.	



*Chi d'amor pamenta. (A. Scarlatti.) . . . . . fol. 22	Lontan dal idol mio. (A. Scarlatti, 1699.) . . . . . fol. 69
*Pensier mio che voi . . . . . 23	Per me non la so ( <i>id.</i> ) . . . . . 71
*Fra dolci martiri . . . . . 24	Caro ad altri. Duett. (G. Buononcini, 1695.) . . . . . 73
*Tortamentami pur quanto. . . . . 24 b.	A pena dal Oriente. (P. Lorenzani.) . . . . . 75 b.
*Armati cieca Dea . . . . . 25	Ne notte ne di. (L. Rossi.) . . . . . 76 b.
*Dolce speranza . . . . . 26	Il vostro splendore. ( <i>id.</i> ) . . . . . 77 b.
La colpa e la mia . . . . . 26 b.	Amanti piangete. ( <i>id.</i> ) . . . . . 78
Non sò se l'hò da dire. (V. Albrici.) . . . . . 27 b.	D'una bella infedele. ( <i>id.</i> ) . . . . . 78 b.
Dolce colpa d'un sguardo . . . . . 28 b.	Se nel ben. (A. Stradella.) . . . . . 79
Biondi crini . . . . . 29	Ferma per un momento. . . . . 79 b.
Mai più stelle spietate . . . . . 29 b.	(From a Drama called "Il prigionero fortunato," by A. Scarlatti.)
Voglio morte. (C. Manelli.) . . . . . 30	Tempeste funeste. 2 voc. ( <i>id.</i> ) . . . . . 81 b.
Chi si fida d'amor . . . . . 30 b.	Quel esser misero. (A. Scarlatti.) . . . . . 84 b.
Non amar un volto . . . . . 31	Miei pensieri. ( <i>id.</i> ) . . . . . 87 b.
Date all' armi . . . . . 31 b.	(Accomp <sup>t.</sup> for violetta.)
Sol chiamarsi può felice. (A. Minuet.) . . . . . 32	Troppo presto ti lego. ( <i>id.</i> ) . . . . . 89
Lo sdegno il rigore. (Sig. Al-dovrandi.) . . . . . 32 b.	Sin ch'il martire. ( <i>id.</i> ) . . . . . 90
Gioite, brillate . . . . . 33	Mi tormenta mà contenta. ( <i>id.</i> ) . . . . . 93 b.
Non può vivere. (B. M. Berenclow.) . . . . . 33 b.	Primi vedro s'immagini. ( <i>id.</i> ) . . . . . 95
Dorman gl'occhi . . . . . 34 b.	Povera pelligrina (La Pellegrina) full score. ( <i>id.</i> ) . . . . . 96
Non sempre porta amor . . . . . 37	Ondeggiante agitato, full score. ( <i>id.</i> ) . . . . . 99
E pur grave martir . . . . . 38 b.	Cangia il cielo. ( <i>id.</i> ) . . . . . 102 b.
Scherza l'onda . . . . . 41	Amor, mi trafigesti. ( <i>id.</i> ) . . . . . 104
Mi scherza, mi brilla . . . . . 42	Belle fonti. Duett. ( <i>id.</i> ) . . . . . 106
Stelle, non m'uccide. (M. A. Ziani.) . . . . . 43 b.	Gran tormento. Duett. ( <i>id.</i> ) . . . . . 107 b.
Vuò cercando. (Donna R. H. Badalli.) . . . . . 44	Quanto sarei beata. ( <i>id.</i> ) . . . . . 109 b.
O felice l'onda. (C. Pietragrua.) . . . . . 45 b.	Son tiranni d'amor. ( <i>id.</i> ) . . . . . 110 b.
Lontan del suo bene. Duett. ( <i>id.</i> ) . . . . . 50 b.	Serbar nel petto. ( <i>id.</i> ) . . . . . 111 b.
Lontananza crudel. (G. Buononcini.) . . . . . 57	Amor, se mi feristi. ( <i>id.</i> ) . . . . . 112 b.
Chi dirà che nel veleno. Duett. (A. Stradella.) . . . . . 59	Ne men per gioco. ( <i>id.</i> ) . . . . . 114 b.
	Sono guerriera ardita. ( <i>id.</i> ) . . . . . 116
	Tacere e sospirar . . . . . 117 b.

*Note.*—The Songs marked thus \* are also in *Harl. Ms.* 1270.

Oblong Quarto. Latter part of the xviii<sup>th</sup> cent. [*Harl. Mss.* 1273.]

## 58.

Two Latin Hymns to the Virgin Mary. fol. 195 b.

A Hymn to the words "Recordare domine;" from the 5th Chapter of the Lamentations of Jeremiah. fol. 426 b.

Vellum. Small Quarto. Early part of the xiv<sup>th</sup> cent. [*Harl. Mss.* 1230.]

## 59.

A collection of Italian Songs, Duets, and Trios by the following composers,—Luigi Rossi, Pietro Reggio, Giacomo Ca-

rissimi, Casati, Marc. Ant. Cesti, Barbara Strozzi, Francesco Cavalli, Francesco Lucio, Bonifacio Graziani, Padre Tiani, Vincenzo Albrici. At the end of the volume is this note: "Scritto à richiesta di Mons. Didier, in Londra, anno Domini 1681. Pietro Reggio." P. Reggio was a celebrated singing master and lutist in the time of Charles II.

Vorrei scoprirti un di. Duett.	Son spezzate le catene. (F. Ca-
(L. Rossi.) . . . . fol. 1	valli.) . . . . fol. 35 b.
Tu sarai sempre. Duett. (id.) 3	Chi mi credeva instabile. (L.
Pene che volete. (id.) . . . 5	Rossi.) . . . . . 36 b.
O misera Dorinda. Duett. (P.	Voraggini ondose . . . . 38 b.
Reggio.) . . . . . 6	Quand'hebbi d'oro il crin. (P.
(From Il Pastor fido. See	Reggio.) . . . . . 39
another copy, <i>Harl. Ms.</i> 1863.)	Nò nò, mio core. (G. Carissimi.) 40 b.
Spiega un volo. Duett. (L. Rossi.) 9	Non è stabile la fortuna . . . 42 b.
Tu giuri che è mio. Duett. (id.) 10 b.	Solitudine amena . . . . 44
Difenditi, ò core. (id.) . . . 12	Maledetta la corte. (F. Lucio.) 46 b.
Chi d'amor divien seguace . . . 13	Audite sancti. Trio. (G. Caris-
Scusatemi, non posso . . . . 14	simi.) . . . . . 48
Ohime, madre, aita. (L. Rossi.) 15 b.	O bone Jesu. (Sig. Cassati.) . 52
Sospire, ch' uscite. (G. Caris-	Gaudia Pastores. (B. Gratiani.) 54 b.
simi.) . . . . . 16 b.	Il tempio più non è. (Padre
Sta in tono mio core . . . . 17 b.	Tiani.) . . . . . 57 b.
Faville d'amore . . . . . 18 b.	Che mi giova. (Air from an
Egionto un corriere . . . . 19	opera.) . . . . . 58
V'intendo occhi. (G. Carissimi.) 21	Amor sio mi querelo. (L. Rossi.) 58 b.
Sensi voi. (M. A. Cesti.) . . 23 b.	Vo cercando la speranza. (V.
Tu mancavi à tormentarmi . . 25 b.	Albrici.) . . . . . 59
Tradimento amore . . . . . 26 b.	Sassi ch'hor quà. (P. Reggio.) 61
T'en pentirai. (P. Reggio.) . 29	Poesia del Cavaglier Marini.
Luci belle. (L. Rossi.) . . . 31	Si mi dicesti. (Trio.) . . . 63 b.
Rissolvetevi pensieri. (Barb.	Manda i nobili allori. (V. Al-
Strozzi.) . . . . . 31 b.	brici.) . . . . . 66 b.
Mio ben teco il tormento. (L.	Amor ch'ite die l'ali. (P. Reggio.) 67 b.
Rossi.) . . . . . 33	(Tirata da L'Egisto.)
All ombra d'una speranza. (id.) 34	Dite, ò cieli. Duett. (L. Rossi.) 69
Nò mio cor, non ti diffendere . 34 b.	Non più viltà. (id.) . . . 69 b.
Folio. [ <i>Harl. Mss.</i> 1501.]	

## 60.

The Services of the Greek Church, with the musical notation. Octavo  $1\frac{1}{4}$  ~~xvth~~ or ~~xvth~~ cent. [*Harl. Mss.* 1613.]

This volume is most elaborately described by Humphrey Wanley, in the Catalogue of the Harleian Manuscripts. *See Vol 2.*

## 61.

A Latin Hymn in honour of Saint Catherine. Begin. "Kyrie lux charitatis."

Vellum. Quarto. Early part of the xvth cent. [*Harl. Mss.* 1688. fol. 108.]

## 62.

The *Medius* Voice Part of a collection of Latin Hymns or Anthems by English composers of the early part of the



sixteenth century. The names of the following are given : Thomas Ashwelle, Ludforde, Thomas Hyllary, Pygott, Rich. Davy, William Cornyshe, and Robert Fairfax.

Gaude plurimum . . . . fol. 1	Salve, Jhesu . . . . fol. 31
Ave Dei Patris filia . . . . 3 b.	Ave Dei Patris filia . . . . 33
Adoro te, Domine . . . . 5	Virgo templum. (R. Davy.) . 35
Stabat mater. (Ashwelle.) . 7	Gloria sanctorum . . . . 37
Salve regina. (Ludford.) . . 9	Tematrem Deilaudamus. (Ash-
Ave Maria, ancilla Trinitatis . 11 b.	welle.) . . . . 39 b.
Sancta Maria, mater Dei . . 13 b.	Ave cujus concepcio . . . . 42 b.
Salve regina . . . . 15 b.	Gaude Virgo, mater Cristi . . 44 b.
Salve regina . . . . 18	Salve intemerata . . . . 46 b.
Stabat mater dolorosa . . . . 20	Salve regina. (Ludford.) . . 49 b.
O Domine celi . . . . 22	Salve regina. (W. Cornyshe.) 51 b.
Tota pulcra es. (T. Hyllary.) 24 b.	O bone Jhesu . . . . 53 b.
Salve regina. (Pygott.) . . 26	Lauda vivi Alpha et O. (Fair-
O Regina . . . . 29	fax.) . . . . 55

Quarto. Early part of the xvith cent. [*Harl. Mss.* 1709.]

In the Catalogue of the Harleian Mss. this book is stated "to have formerly belonged (as it should seem) to the Chapel of King Henry VIII." There may have been proof of this on the original binding, but nothing now exists to warrant such an inference.

## 63.

"Intermedio à cinque, con Instrummenti; Musica del Signor Alessandro Melani, parole del Signor Pietro Cenciani." Oblong Quarto. Latter part of the xviii cent. [*Harl. Mss.* 1792.]

This book was bought of Humphrey Wanley, who states that "the musick is finely composed, Melani having been a great master in his time."

## 64.

A collection of Italian Songs and Duets (with two Latin Motetts) chiefly composed by Luigi Rossi, Pietro Reggio, Giov. Oppigniani, Marc. Ant. Cesti, Carlo Ambrosio Lunati, Paolo Lorenzano, Giov. Bat. Draghi, (Music Master to Queen Anne,) Sign<sup>r</sup>. T. M. R., Giov. Francesco Tenaglia, Francesco Cavalli, Giacomo Carissimi, Alessandro Melani, and Bonifazio Graziani. Almost wholly transcribed by B. M. Benclow.

Spiega un volo. (L. Rossi.) . p. 1	Reggio.) . . . . p. 52
Occhi quei vaghi azzuri. Duett 7	See another copy, <i>Harl. Ms.</i>
Tu sarai sempre. Duett. (L. Rossi.) . . . . 15	1501.
O cieli, pietà. Duett. ( <i>id.</i> ) . 21	Soccoretemi per pietà. Duett.
O misera Dorinda. Duett. (P.	(G. Carissimi.) . . . . 33
	Vorrei scopriti. Duett. (L. Rossi.) 39

Se dardo pungente. Duett . p. 45	Datti pace, O Fileno . . . p. 181
Così si tratta, oh Dio. (G. Op-	Gite pur per l'aria. (C. A. Lu-
pigniani.) . . . . . 50	nati.) . . . . . 187
O quanto è dolce. ( <i>id.</i> ) . . . 53	Vedi Filli gentil. (T. M. R.) . 191
Del famoso oriente. (M. A. Cesti.) 59	Son disperato. Duett. (G. F.
Sospiri, ola, che fate . . . . . 62*	Tenaglia.) . . . . . 201
Vieni pur mia libertà. . . . . 68*	Da l'antro magicho. (F. Cavalli.) 206
Sassi che hor. (P. Reggio.) . 75	Che farò, m'namoro. (L. Rossi.) 215
Nel adirato seno. (C. A. Lunati.) 82	Sera alquanto addormentato . 219
Hor che del ciel. (P. Reggio.) 92	Piange, Filli. (G. Carissimi.) 234
Occhi belli . . . . . 101	Che mi giova . . . . . 246
Un genio fatale mi sforza . . 104	Fin all' ultimo respiro . . . 249
Quanto poco durate. (P. Lau-	E tu resti, mia vita . . . . . 254
renzano.) . . . . . 107	Fileno, idolo mio. (A. Melani.) 262
Lasciatemi speranze . . . . . 114	Guarda ben, mio cor. Duett . 269
Sotto vedovo cielo. (M. A. Cesti.) 119	Cieco Dio. Duett . . . . . 275
Aspettate adesso canto. ( <i>id.</i> ) . 127	Nel adirato seno . . . . . 281
Perche piangete, amanti. . . 145	Anime voi chi sete . . . . . 291
Tu m'aspetasti. (M. A. Cesti.) 149	Pieta spietati lumi. Duett. (L.
Quando amor mi darai pace . 155	Rossi.) . . . . . 298
Qual spaventosa tromba. (G.	
B. Draghi.) . . . . . 157	Reversing the volume, are the two
Non dorme mio cuore . . . . . 165	following Motetts.
Più tacer non si può . . . . . 168	Læta dies, cara lux. Duett . 1
Alpi nevose e dure . . . . . 175	Vidi Luciferum. (B. Gratiani.) 24
Oblong Quarto. Latter part of the XVIIIth cent. [ <i>Harl. Mss.</i>	
1863.]	

## 65.

Minute Book of "The Corporacion for regulateing the Art and Science of Musique," from the 22nd October, 1661, to the 2nd July, 1679; containing the autographs of many of the gentlemen of the Chapel Royal during that period. Folio. [*Harl. Mss.* 1911.]

## 66.

"Ymnus in dedicatione Sancti Michahelis." Begin. "Christe, sanctorum decus angelorum." fol. 17 *b*.  
The first and second books of Boethius "de Musica." fol. 55.  
Printed amongst his Works, Basil. fol. 1570.  
Vellum. Folio. xth or xith cent. [*Harl. Mss.* 2688.]

## 67.

A Latin Psalter, with Hymns, Antiphonies, etc. A fine manuscript. Vellum. Small Folio. XIIIth cent. [*Harl. Mss.* 2888.]

## 68.

A fine Lectionary, towards the end of which are several Latin Hymns in old musical notation without lines. Vellum. Small Folio. xith cent. or earlier. [*Harl. Mss.* 2889.]



## 69.

A Lectionary, in Latin, originally belonging to the Monastery of Moissac, in the province of Quercy; the responses of which are finely written in old musical notation without lines. Vellum. Small Folio. xith cent. [*Harl. Mss.* 2914.]

## 70.

A Processional, in Latin, containing Hymns, Antiphonies, etc., according to the use of Salisbury. Vellum. Octavo. xvth cent. [*Harl. Mss.* 2942.]

## 71.

A Processional, in Latin, according to the use of Salisbury. Imperfect at the beginning and end. Vellum. Small Quarto. xvth cent. [*Harl. Mss.* 2945.]

## 72.

Latin Hymns, according to the use of Salisbury. Vellum. Octavo. xvth cent. [*Harl. Mss.* 2951.]

## 73.

Latin Hymns for the whole year. The notation without lines. Vellum. Small Quarto. xith cent. [*Harl. Mss.* 2961.]

## 74.

"Ordo processionis generalis perpetuo faciendæ singulis annis die octavo mensis Maij, pro liberatione civitatis Aurelianiensis." The music throughout is beautifully written. Vellum. Small Quarto, written A.D. 1642. [*Harl. Mss.* 2981.]

## 75.

A Latin Hymn to the Virgin. Begin. "Clemens et benigna." At the beginning is written, "Liber Sancte Marie Novi Monasterii." Vellum. Quarto. End of the xith cent. [*Harl. Mss.* 3013. fol. 1.]

## 76.

Specimen of early musical notation, written at the commencement of Pope Gregory's Libri Moraliū in Job. Begin. "Beate martyr, prospera." Vellum. Folio. xith cent. [*Harl. Mss.* 3033. fol. 1.]

## 77.

Two Books of Airs for the Mean and Bass Viol, some of which are composed by John Bannister, leader of the King's Band [A.D. 1670]. The music is very imperfect, and probably other instrumental parts are wanting. Oblong Quarto. Latter part of the xviii<sup>th</sup> cent. [*Harl. Mss.* 3187, 8.]

## 78.

"De constitutionibus in musica," in verse. Begin. "Constitutionum formas breviter aperiam." fol. 55 *b*.

It is a portion of the "Regulæ rhythmicæ" of Guido Aretinus. See Gerbertus, vol. ii. p. 31.

Rules by Guido Aretinus "de ignoto cantu." Begin. "Temporibus nostris super omnes homines fatui sunt cantores." (Comp. *Harl. Ms.* 281.) fol. 56 *b*.

Printed by Gerbertus, vol. ii. p. 34.

Epistle of Guido Aretinus "de ignoto cantu," omitting the prefatory matter. Begin. "Ad inveniendum igitur ignotum cantum." fol. 58 *b*.

"Quid sit Armonia." Begin. "Armonia est diversarum vocum apta coadunatio." fol. 64 *b*.

A Treatise "de Tonis." Begin. "Tonus dualem significationem habet." fol. 73.

Fifteen chapters from the Micrologus of Guido Aretinus, with the Prologue. fol. 78.

For more complete copies, see *Harl. Ms.* 281, <sup>*add. s.*</sup> *Sloane Ms.* 4915, *Add. Ms.* 10,335, and *Arund. Ms.* 339. It is printed by Gerbertus, vol. ii. p. 2.

Vellum. Duodecimo. xiii<sup>th</sup> cent. [*Harl. Mss.* 3199.]

## 79.

"Claudii Ptolemei Harmonicorum libri tres, interprete Nicolao Leonicensi." This volume is in the autograph of Franc. Gafurius, the celebrated theoretical writer, whose arms are emblazoned at the commencement. Vellum. Small Folio. Dated A.D. 1499. [*Harl. Mss.* 3306.]

## 80.

Portions of the work of Boethius "de Musica," namely of lib. i. capp. 13-16, lib. ii. capp. 19-28. Vellum. Folio. x<sup>th</sup> cent. [*Harl. Mss.* 3595. ff. 50-56.]

## 81.

A book of Latin Hymns. Imperfect at the commencement. Vellum. Folio. xv<sup>th</sup> cent. [*Harl. Mss.* 3265.]



## 82.

A book containing the words of Anthems by English composers, from the time of King Henry VIII. till towards the end of the 17th century. Small Quarto. Latter part of the xviii<sup>th</sup> cent. [*Harl. Mss.* 4142.]

## 83.

"Musical observations and experiments in musical sounds belonging to the theorie part of music." fol. 1.

"The most exact way for the tuning of an organ, harpsechord, virginal, or espineta." fol. 65.

"A short introduction to the knowledge of descant or composing of music." fol. 69.

Quarto. Early part of the xviii<sup>th</sup> cent. [*Harl. Mss.* 4160.]

## 84.

The Miracles of the Virgin Mary, in French verse. Near the beginning and in the middle of the volume some parts are set to music. Imperfect at the end. Vellum. Folio. xiii<sup>th</sup> cent. [*Harl. Mss.* 4401.]

## 85.

A volume marked at the beginning, "Humfredus Wanley e Coll. Univ. Oxon. Dec. 24, 1697," containing

The first flute part of sundry sonatas, duetts, and trios, by Raffael Cortevil, A.D. 1686; Mr. Keene, Godfrey Finger, Mr. Morgan, Robert King, and Godfrey Keller. p. 1.

Part of a Mass for four voices, with accompaniments, by Giacomo Carissimi. p. 73.

Part of an "Officium B. V. Mariæ musicis aptatum concentibus a Joanne Baptista Bassano." p. 113.

Folio. Latter part of the xviii<sup>th</sup> cent. [*Harl. Mss.* 4899.]

## 86.

"Modus cantandi, secundum [Sanctum] Bernardum." Begin. "Venerabilis pater Sanctus Bernardus." Vellum. Quarto. xiii<sup>th</sup> cent. [*Harl. Mss.* 5235. fol. 123.]

See a later copy in Ms. Reg. 5 A. VI. fol. 30 b.

## 87.

Boethius de Musica. From the 23rd chapter of the first book, to the first chapter of the fifth book. Vellum. Quarto. xiii<sup>th</sup> cent. [*Harl. Mss.* 5237.]

## 88.

A collection of French Songs for two and three voices, all anonymous, except one composed by Anth. de Fevin.

Vrai dieu d'amours . . . fol. 2	Veulx Caron ne scauroit sepa-
Pour Francoyse, que plus ne voy 3	rer . . . fol. 24
Seigneurs, que Dieu vous gard. 4	Helas, j'en suis marri . . . 25
Et pour vous faire entendre . 5	Il n'y a ici celuy . . . 27
Je le l'airray. (A. de Fevin.). 6	Petite fleur cointe et jolie . . 28
Maulditz soient ces mariz . . 8	A vous non autre . . . 29
Non mudera ma constance (im-	Adieu m'amour et mon desir . 31
perfect) . . . . . 10	Royne des flours . . . . . 33
Pensez de faire garnison . . 12	Royne des flours . . . . . 34
Si j'eusse Marion . . . . . 13	Royne des flours . . . . . 35
Tres douce dame . . . . . 14	L'amour de moy si est enclose . 37
Le bon espoir . . . . . 16	Il fait bon aimer l'oyssellet . 39
Souvent je mesbatz . . . . . 18	Non mudera ma constance . . 41
Celle qui m'a demandé argent . 19	On a mal dit de mon amy . . 42
Dieu la gard la bergerotte . . 20	Mais que ce fust le plaisir . . 44
Adieu solaz . . . . . 21	Dieu gard celle de deshonneur . 46
Si j'ay perdu par mesdisans . . 22	Vrai Dieu qui me confortera . 48
Si j'aime mon amy (imperfect). 22 b.	Several of the illuminated
En despit des faulx mesdisans . 23	initial letters have been cut out.
Vellum. Quarto. xvth cent. [Harl. Mss. 5242.]	

## 89.

"S. Aurelii Augustini de Musica Libri vi." At the end is the following inscription, "Joannes Arretinus absolvit Venetiis, 1423." Vellum. Octavo. [Harl. Mss. 5248. fol. 1.]

## 90.

A book of Latin Hymns, at one time belonging to Lichfield Cathedral. Imperfect at the beginning. Vellum. Quarto. xvth cent. [Harl. Mss. 5249.]

## 91.

A book of Latin Hymns, etc., neatly written, but imperfect at the beginning and the end. Vellum. Folio. Early part of the xivth cent. [Harl. Mss. 5284.]

## 92.

A Greek Treatise on Music, in three books, by Manuel Bryennius, who is supposed to have lived in the fourth century. It has been published, together with a Latin translation, by Dr. Wallis, Oxford, 1699.

A Greek Treatise on Music, in three books, by Aristides Quintilianus, a writer of the second century. It has been published, with a Latin translation, by Meibomius, Amsterdam, 1652. Folio. xvth cent. [Harl. Mss. 5691.]



## 93.

A book of the words of English Anthems, from the time of King Henry VIII. till towards the end of the seventeenth century. Folio. Latter part of the xviii<sup>th</sup> cent. [*Harl. Mss.* 6346.]

## 94.

Musical notes for the Trumpet, representing the cavalry signals *la charge, la chamade, bouteselle, à cheval*, etc.; also the notes for the horn in hunting. Quarto. Early part of the xviii<sup>th</sup> cent. [*Harl. Mss.* 6461. fol. 58 b.]

## 95.

*John the Cartusian* Libellus Musicalis de ritu canendi vetustissimo et novo;” comprised in three books. Begin. “Omnium quidem artium etsi varia sit introductio.” Quarto. xv<sup>th</sup> cent. [*Harl. Mss.* 6525.] *Dr Burney calls this 14<sup>th</sup> Century. See V2 p 348. It is by John the Cartusian Monk Cal Mantua born at Passigno in France & date when written abt 96. Sec secundo - 1458 to 1464.*

A Madrigal for four voices, intituled “King James his quier,” composed by Henry Peacham, and written by him at the end of a book of emblems dedicated to James I. It is thus described in the Harleian Catalogue: “Cantio votiva seu congratulatoria ad Regem, in quatuor partibus, ab alumnis quatuor regnorum, Anglo, sc. Scoto, Gallo, et Hiberno concinenda; ab ipso autore composita.” Folio. Beginning of the xviii<sup>th</sup> cent. [*Harl. Mss.* 6855. fol. 160 b.]

## 97.

The Psalm “Venite exultemus” in each of the eight ecclesiastical tones. Imperfect at the commencement. This manuscript was written in Spain, with very large notes, and is beautifully executed. Vellum. Large Folio. xviii<sup>th</sup> cent. [*Harl. Mss.* 7196.]

## 98.

“A collection of the most celebrated Services and Anthems used in the Church of England, from the Reformation to the Restauration of K. Charles II. [continued to the end of the reign of Queen Anne], composed by the best masters, and collected by Thomas Tudway, D.M., Musick Professor to the University of Cambridge.”

The six volumes containing this collection were transcribed by Dr. Tudway for Edward, Lord Harley, to whom they are

severally dedicated, in the years 1715-1720. At the end of each volume is a table of contents, but throughout there are many inaccuracies as to names and dates. The following is an alphabetical list of the composers, with references to the volumes in which their works are to be found.

## ALDRICH (HENRY).

Adaptations to English words of the sixteen following Motetts of

Palestrina, Carissimi, Stradella, etc. . . . . Vol. II.

We have heard with our ears. (Palestrina.)

Why art thou so vexed.

My heart is fixed.

The eye of the Lord.

O God, the King of Glory.

Hold not thy tongue.

Give ear, O God.

Behold, now praise the Lord.

Hide not thou thy face.

I look for the Lord.

O Lord, rebuke me not. See WHITE (MATTHEW), Vol.

III. in this collection.

O how amiable are thy dwellings.

For Sion's sake I will not hold my peace.

O pray for the peace of Jerusalem.

I am well pleased.

Haste thee, O Lord my God.

The Morning and Evening Service in G . . . . . III.

Anthem. Out of the deep have I called . . . . . *ib.*

——— O praise the Lord . . . . . *ib.*

——— Sing unto the Lord, O ye saints . . . . . *ib.*

——— O Lord, grant the King a long life . . . . . *ib.*

The Evening Service in F . . . . . *ib.*

Anthem. Comfort ye my people . . . . . *ib.*

——— Who is this that cometh from Edom . . . . . *ib.*

——— O Lord, our Governor . . . . . *ib.*

——— O God, thou art my God . . . . . *ib.*

——— Have mercy upon me, O Lord . . . . . *ib.*

The Morning and Evening Service in A major . . . . . IV.

Anthem. I will love thee, O Lord . . . . . *ib.*

——— The Lord is King . . . . . *ib.*

——— Give the king thy judgments . . . . . *ib.*

——— If the Lord himself . . . . . *ib.*

——— O Lord, I have heard thy voice . . . . . *ib.*

## AMNER (JOHN).

The Morning and Evening Service in D minor (commonly called

Cæsar's in D) . . . . . I.

Anthem. O come hither and hearken . . . . . *ib.*

——— Christ rising again . . . . . *ib.*

The whole Service in G (commonly called Cæsar's) . . . . . III.

The whole Service in D minor . . . . . IV.

Anthem. O sing unto the Lord . . . . . *ib.*

——— Lord, I am not high minded . . . . . *ib.*

——— Remember not, Lord . . . . . *ib.*

——— Sing, O Heavens . . . . . *ib.*

## BARCROFT (THOMAS).

The Morning Service in G . . . . . I.

Anthem. O almighty God . . . . . IV.



(No 98)

**BATTEN (ADRIAN).**

Anthem. Hear my prayer, O God . . . . . Vol. I.

**BEVIN (ELWAY). The whole Service in D . . . . . III.****BISHOP (JOHN).**

The Morning Service in D major . . . . . V.

Anthem. O Lord our Governor . . . . . *ib.***BLOW (JOHN).**

The Evening Service in E minor . . . . . II.

Anthem. O Lord, I have sinned (for the funeral of Gen. Monk) . . . . . *ib.*—— I said in the cutting off of my days . . . . . *ib.*—— The Lord is my shepherd . . . . . *ib.*

The Morning and Evening Service in G . . . . . III.

Anthem. Save me, O God . . . . . *ib.*—— O Lord God of my salvation . . . . . *ib.*—— O God, my heart is ready . . . . . *ib.*—— And I heard a great voice . . . . . *ib.*—— The kings of Tharsis . . . . . *ib.*—— Praise the Lord, O my soul . . . . . *ib.*I will alway give thanks. (The Club Anthem.) . . . . . *ib.*

The whole Service in A major . . . . . IV.

Anthem. I beheld, and lo, a great multitude . . . . . *ib.*—— O sing unto God . . . . . *ib.*—— Why do the heathen . . . . . *ib.*—— We will rejoice . . . . . *ib.*—— O Lord, thou hast searched me out . . . . . *ib.*—— Thy righteousness, O God . . . . . *ib.*—— God is our hope and strength . . . . . *ib.*—— O God, wherefore art thou absent . . . . . *ib.***BOWMAN (JOHN). Anthem. Show yourselves joyful . . . . . V.****BRODERIP (WILLIAM).**

The Morning and Evening service in D major . . . . . VI.

Anthem. God is our hope and strength . . . . . *ib.***BRYAN or BRYNE (ALBERTUS). The whole Service in G . . . . . II.****BULL (JOHN).**

Anthem. Almighty God, who by the leading of a star . . . . . I.

**BYRD (WILLIAM).**The whole Service in D minor for four voices. (Printed by Boyce for four, five, and six voices.) . . . . . *ib.*Anthem. Sing joyfully unto God our strength . . . . . *ib.*—— O Lord, turn thy wrath, (Ne irascaris.) . . . . . *ib.*—— Bow thine ear. 2d Part. (Civitas sancti tui.) . . . . . *ib.*—— O Lord, make thy servant . . . . . *ib.*—— Save me, O God . . . . . *ib.*—— Prevent us, O Lord . . . . . *ib.*Canon. Non nobis Domine . . . . . *ib.*

This Canon is, by tradition, ascribed to Byrd, but it appears nowhere in print under his name during the sixteenth or seventeenth centuries.

**CARISSIMI (GIACOMO). See ALDRICH (H.).**

Compositions adapted to English words, by H. A. . . . . II.

**CHILD (WILLIAM).**The whole Service in D major . . . . . *ib.*The Morning and Evening Service in F . . . . . *ib.*The Evening Service in A . . . . . *ib.*The Evening Service in C minor (transposed a note higher) . . . . . *ib.*

<i>(No 98)</i>	
The Evening Service in G . . . . .	Vol. II.
The whole Service in E . . . . .	<i>ib.</i>
Anthem. Sing we merrily unto God . . . . .	<i>ib.</i>
— O Lord God, the Heathen are come . . . . .	<i>ib.</i>
— O praise the Lord . . . . .	<i>ib.</i>
— Praise the Lord, O my soul . . . . .	<i>ib.</i>
— O Lord, grant the King a long life . . . . .	<i>ib.</i>
CHURCH (JOHN).	
The whole Service in F . . . . .	V.
Anthem. O Lord, grant the Queen a long life . . . . .	<i>ib.</i>
— Righteous art thou, O Lord . . . . .	<i>ib.</i>
— Praise the Lord, O my soul . . . . .	<i>ib.</i>
— Lord, thou art become gracious . . . . .	<i>ib.</i>
The whole Service in E minor . . . . .	VI.
Anthem. Turn thy face from my sins . . . . .	<i>ib.</i>
— Blessed are those that are undefiled . . . . .	<i>ib.</i>
CLARKE (JEREMIAH).	
Anthem. The earth is the Lord's . . . . .	IV.
— I will love thee, O Lord . . . . .	<i>ib.</i>
— Praise the Lord, O Jerusalem . . . . .	<i>ib.</i>
— Bow down thine ear, O Lord . . . . .	<i>ib.</i>
COOPER (JAMES). Anthem. I waited patiently . . . . .	V.
CREYGHTON (ROBERT).	
The whole Service in C major . . . . .	II.
Anthem. I will arise and go to my Father . . . . .	<i>ib.</i>
The whole Service in E flat . . . . .	III.
Anthem. Praise the Lord, O my soul . . . . .	<i>ib.</i>
CROFT (WILLIAM).	
Anthem. We will rejoice (for the thanksgiving, 29 May, 1718.) . . . . .	V.
— I will sing unto the Lord . . . . .	<i>ib.</i>
— Praise the Lord, O my soul . . . . .	<i>ib.</i>
— I will always give thanks . . . . .	<i>ib.</i>
The Morning Service in D major . . . . .	VI.
Anthem. Offer the sacrifice of righteousness . . . . .	<i>ib.</i>
— I cried unto the Lord . . . . .	<i>ib.</i>
FARRANT (RICHARD).	
The Morning and Evening Service in A minor. (Printed by Boyce in G.) . . . . .	I.
The Kyrie and Credo to the preceding Service . . . . .	II.
Anthem. Lord, for thy tender mercies' sake . . . . .	IV.
FARRANT (DANIEL?). Anthem. O Lord Almighty . . . . .	<i>ib.</i>
FERABOSCO (ALPHONSO), Junior. The Evening Service in B flat . . . . .	I.
FINCH (The Honourable EDWARD).	
The Te Deum in G minor . . . . .	VI.
Anthem. Grant, we beseech thee, merciful Lord . . . . .	<i>ib.</i>
FORDE (THOMAS).	
Canon. I am so weary . . . . .	I.
— Haste thee, O Lord . . . . .	<i>ib.</i>
FOX (—). Anthem. Teach me thy way, O Lord . . . . .	IV.
GIBBONS (EDWARD).	
Anthem with Prelude. How hath the city sate solitary . . . . .	<i>ib.</i>
GIBBONS (CHRISTOPHER).	
Anthem. How long wilt thou forget me . . . . .	<i>ib.</i>
GIBBONS (ORLANDO).	
The whole Service in F . . . . .	I.
Anthem. O Lord, increase my faith . . . . .	<i>ib.</i>
— Why art thou so heavy, O my soul . . . . .	<i>ib.</i>



1798)

Anthem.	Behold thou hast made my days . . . . .	Vol. I.
—	Hosanna to the Son of David . . . . .	III.
—	Lift up your heads . . . . .	IV.
GIBBS (—).	Anthem. Have mercy upon me, O God . . . . .	ib.
GILES (NATHANIEL).		
Anthem.	O give thanks unto the Lord . . . . .	I.
—	I will magnify thee, O Lord . . . . .	III.
GOLDWIN (JOHN).		
The whole Service in F . . . . .		V.
Anthem.	O Lord God of hosts . . . . .	ib.
—	Hear me, O God . . . . .	ib.
—	Ascribe unto the Lord . . . . .	VI.
—	Thy way, O God, is holy . . . . .	ib.
—	O praise God in his holiness . . . . .	ib.
—	I will sing unto the Lord . . . . .	ib.
—	O be joyful . . . . .	ib.
GREENE (MAURICE).		
Anthem.	O sing unto the Lord a new song . . . . .	ib.
—	Bow down thine ear, O Lord. (Composed ætat. 23.) . . . .	ib.
—	O God, thou art my God . . . . .	ib.
—	O give thanks unto the Lord . . . . .	ib.
HALL (HENRY).		
The Morning and Evening Service in E flat . . . . .		IV.
Anthem.	Let God arise . . . . .	ib.
—	O clap your hands together . . . . .	ib.
—	By the waters of Babylon . . . . .	ib.
—	Comfort ye my people . . . . .	VI.
—	The souls of the righteous . . . . .	ib.
HANDEL (GEORGE FREDERIC).		
Te Deum and Jubilate in D major, for the peace in 1713 . . . .		ib.
HART (PHILIP).		
Anthem.	I will give thanks . . . . .	V.
—	Praise the Lord, ye servants . . . . .	ib.
HAWKINS (JAMES).		
The whole Service in A major . . . . .		ib.
Anthem.	O Lord, grant the Queen a long life . . . . .	ib.
—	My God, my God . . . . .	ib.
—	Lord, thou art become gracious . . . . .	ib.
—	Lord, who shall dwell in thy tabernacle . . . . .	ib.
—	Bow down thine ear, O Lord . . . . .	ib.
The whole Service in G . . . . .		VI.
Anthem.	Blessed be thou, Lord God . . . . .	ib.
—	O Lord my God . . . . .	ib.
—	Blessed is he that considereth the poor . . . . .	ib.
—	Merciful Lord . . . . .	ib.
HAWKINS (JAMES), Junior.	Anthem. O praise the Lord . . . . .	ib.
HENRY VIII. (K.).		
Anthem.	O Lord, the maker of each thing . . . . .	III.
	This Anthem or Motett is attributed to Henry VIII. chiefly on the authority of Dr. Aldrich.	
HOLDER (WILLIAM).		
The Evening Service in C major . . . . .		II.
Anthem.	Thou, O God, art praised in Zion . . . . .	ib.
—	O praise our God, ye people . . . . .	III.
HOLMES (GEORGE).		
Anthem.	Arise, shine, O daughter of Zion . . . . .	V.
—	I will love thee, O Lord . . . . .	ib.

(1798)

## HOOPER (EDMUND).

Anthem. Behold, it is Christ . . . . .	Vol. I.
— Almighty God . . . . .	IV.

## HUMPHREY (PELHAM).

The Evening Service in E minor . . . . .	II.
Anthem. Thou art my king, O God . . . . .	<i>ib.</i>
— Haste thee, O God . . . . .	<i>ib.</i>
— O Lord my God . . . . .	<i>ib.</i>
— Like as the hart desires . . . . .	<i>ib.</i>
— By the waters of Babylon . . . . .	<i>ib.</i>
— O give thanks . . . . .	<i>ib.</i>
— Have mercy upon me . . . . .	<i>ib.</i>
— O praise the Lord . . . . .	<i>ib.</i>
— Lord, teach us to number our days . . . . .	<i>ib.</i>
— O be joyful in the Lord . . . . .	<i>ib.</i>
— The king shall rejoice . . . . .	<i>ib.</i>
— Hear, O Heavens . . . . .	<i>ib.</i>
— I will always give thanks. (Said to be composed by	

Humphrey, Blow, and Turner, and therefore called the Club

Anthem.) . . . . .	III.
--------------------	------

## HUTCHINSON (JOHN). Anthem. Behold how good and joyful . . IV.

## JACKSON (JOHN). Anthem. The Lord said unto my Lord . . II.

## JEWETT (RANDOLPH?). Anthem. I heard a voice from heaven . III.

## JONES (CHARLES). The Evening Service in F. . . . . VI.

## KING (CHARLES).

The Morning and Evening Service in F . . . . .	V.
Anthem. Hear, O Lord, and have mercy . . . . .	<i>ib.</i>
— Hear my crying . . . . .	<i>ib.</i>
— Sing unto God . . . . .	<i>ib.</i>
Evening Service in B flat . . . . .	VI.

## KING (THOMAS?). (More likely to be Robert, William, or the preceding Charles.)

The Morning Service in B flat . . . . .	II.
---	-----

## LAMB (BENJAMIN).

The Evening Service in E minor . . . . .	V.
Anthem. Unto thee have I cried . . . . .	<i>ib.</i>
— O worship the Lord . . . . .	<i>ib.</i>
— If the Lord himself . . . . .	VI.
— I will give thanks . . . . .	<i>ib.</i>

## LAUD (—). Anthem. Praise the Lord, O my soul . . . . . IV.

## LAWES (WILLIAM).

Canon. She weepeth sore in the night . . . . .	I.
Anthem. The Lord is my light . . . . .	<i>ib.</i>

## LOCKE (MATTHEW).

Anthem. When the Son of Man . . . . .	IV.
— Sing unto the Lord . . . . .	<i>ib.</i>
— Lord, let me know my end . . . . .	<i>ib.</i>
— Not unto us . . . . .	<i>ib.</i>

## LOOSEMORE (HENRY).

Anthem. Put me not to rebuke . . . . .	I.
The whole service in D minor . . . . .	II.
Anthem. Glory be to God on high . . . . .	III.

LOW (EDWARD). Anthem. O give thanks unto the Lord . . . *ib.*

## LUGG (JOHN).

Anthem. Behold how good and joyful . . . . .	<i>ib.</i>
The whole service in D major . . . . .	IV.



(no 98)

MOLLE (HENRY).		
The Evening Service in D . . . . .	Vol. I.	
The Evening Service in F . . . . .	ib.	
MORLEY (THOMAS).		
The Evening Service in D . . . . .	ib.	
Anthem. I am the resurrection . . . . .	ib.	
——— Man that is born of woman . . . . .	ib.	
——— I heard a voice from heaven . . . . .	ib.	
MUDD (—). Anthem. God, which hast prepared . . . . .	IV.	
MUNDY (WILLIAM).		
Anthem. O Lord, I bow the knees of my heart. (The prayer of Manasses.) . . . . .	I.	
NALSON (VALENTINE).		
The Evening Service in G . . . . .	V.	
The Morning Service in G . . . . .	VI.	
NORRIS (WILLIAM).		
The Morning Service in G minor . . . . .	IV.	
Anthem. Blessed are they that are undefiled . . . . .	ib.	
——— I will give thanks . . . . .	ib.	
PALESTRINA (PIER LUIGI DA).		
Anthem. We have heard with our ears. (One of the Motetts by Palestrina, Stradella, &c., adapted to English words by Dr. Aldrich.) . . . . .	II.	
PARSONS (ROBERT). Anthem. Deliver me from mine enemies . . . . .	III.	
PATRICK (NATHAN). The whole Service in G minor . . . . .	I.	
PORTMAN (WILLIAM). The whole Service in G major . . . . .	ib.	
PURCELL (HENRY).		
Anthem. My beloved spake . . . . .	II.	
——— They that go down to the sea . . . . .	ib.	
——— My song shall be alway . . . . .	ib.	
The Morning and Evening Service in B flat . . . . .	III.	
Anthem. Rejoice in the Lord alway . . . . .	ib.	
——— Praise the Lord, O my soul . . . . .	ib.	
——— I was glad . . . . .	ib.	
——— O God, thou art my God . . . . .	ib.	
——— Lord, how long wilt thou be angry . . . . .	ib.	
——— O God, thou hast cast us out . . . . .	ib.	
——— Save me, O God . . . . .	ib.	
The whole Service in B flat . . . . .	IV.	
Anthem. O give thanks . . . . .	ib.	
——— Behold, I bring you glad tidings . . . . .	ib.	
——— Be merciful unto me . . . . .	ib.	
——— Blessed is the man . . . . .	ib.	
——— Thou knowest, O Lord (for the funeral of Queen Mary). . . . .	ib.	
The Morning Service in D major . . . . .	V.	
RAMSEY (JOHN). The whole Service in F . . . . .	IV.	
Some of the Canons at the end of Vol. I. have Ramsey's name prefixed, but erroneously.		
RICHARDSON (VAUGHAN).		
Anthem. O Lord God of my salvation . . . . .	V.	
The Evening Service in C. (A.D. 1713) . . . . .	VI.	
ROGERS (BENJAMIN).		
The Morning and Evening Service in D major . . . . .	II.	

ROSEINGRAVE (THOMAS). *Nov 8*

Anthem. Arise, shine, for thy light is come. (Composed at Venice, A.D. 1712.) . . . . . Vol. VI.

SHEPHERD (THOMAS). Anthem. Haste thee, O God . . . . . IV.

STONARD (WILLIAM). The Evening Service in C . . . . . I.

## STRADELLA (ALESSANDRO).

Motetts, originally composed by him to Latin words, and adapted to English by Dr. Aldrich . . . . . II.

## TALLIS (THOMAS).

The whole Service in D minor . . . . . I.

Anthem. I call and cry . . . . . *ib.*

— Wipe away my sins . . . . . *ib.*

— With all our hearts and mouths . . . . . *ib.*

— O Lord, give thy Holy Spirit . . . . . *ib.*

— Discomfit them, O Lord . . . . . *ib.*

This Anthem, although it could not have been composed by Tallis on the defeat of the Spanish Armada, in 1588, (he having died in 1585,) might have been adapted to English words for that occasion. The whole of the preceding Anthems by Tallis, and probably this one, were originally written in Latin.

## TOMKINS (THOMAS).

Anthem. Almighty God, the fountain . . . . . *ib.*

— O praise the Lord . . . . . III.

— Glory be to God in the highest . . . . . *ib.*

— O God, the proud are risen up . . . . . *ib.*

— Turn thou us, good Lord . . . . . *ib.*

## TUCKER (WILLIAM).

Anthem. O give thanks unto the Lord . . . . . *ib.*

— I will magnify thee, O God . . . . . *ib.*

## TUDWAY (THOMAS).

Anthem. The Lord hear thee in the day of trouble . . . . . II.

— Quare fremuerunt gentes . . . . . *ib.*

— The Lord hath declared his salvation . . . . . IV.

— Is it true that God will dwell . . . . . V.

— Sing we merrily unto God . . . . . *ib.*

— My God, my God, look upon me . . . . . *ib.*

— Man that is born of a woman . . . . . *ib.*

— I am the resurrection . . . . . *ib.*

— I heard a voice from heaven . . . . . *ib.*

— I will lift up mine eyes . . . . . *ib.*

— Sing, O heavens . . . . . *ib.*

— I will sing unto the Lord (for the victory of Blenheim). *ib.*

— Thou, O God, hast heard our desire . . . . . *ib.*

The Evening service in B flat . . . . . *ib.*

Anthem. My heart rejoiceth in the Lord . . . . . VI.

— Behold, how good and joyful . . . . . *ib.*

— O praise the Lord . . . . . *ib.*

— Arise, shine, for thy light is come . . . . . *ib.*

— Plead thou my cause . . . . . *ib.*

— Give the Lord the honour due . . . . . *ib.*

## TURNER (WILLIAM).

The whole Service in A major . . . . . III.

Anthem. O praise the Lord . . . . . *ib.*

— The King shall rejoice (for St. Cecilia's day, 1697) . . . . . *ib.*

— The Queen shall rejoice (for the coronation of Queen

Anne) . . . . . V.



Anthem. Behold, now praise the Lord . . . . .	Vol. V.
—— Lord, thou hast been our refuge . . . . .	<i>ib.</i>
—— The Lord is righteous . . . . .	<i>ib.</i>
The Morning and Evening Service in E major . . . . .	<i>ib.</i>
TYE (CHRISTOPHER).	
The Evening Service in G minor . . . . .	I.
O God, be merciful unto us . . . . .	IV.
O Lord, deliver me from mine enemies . . . . .	<i>ib.</i>
WALKLY (ANTHONY). The Morning Service in E flat . . . . .	VI.
WANLESS (THOMAS). Anthem. Awake up my glory . . . . .	V.
WEELKES (THOMAS).	
Anthem. O God, grant the King a long life . . . . .	III.
WELDON (JOHN). Anthem. Hear my crying, O God . . . . .	V.
WILDBORE (ROBERT or JOHN). Anthem. Almighty and everlasting God . . . . .	IV.
WILLIAMS (THOMAS). The Evening Service in A minor . . . . .	V.
WILKINSON (THOMAS).	
Anthem. O Lord God, my salvation . . . . .	IV.
—— I am the resurrection . . . . .	<i>ib.</i>
WISE (MICHAEL).	
The Morning and Evening Service in D minor . . . . .	II.
Anthem. Awake, put on thy strength . . . . .	<i>ib.</i>
—— The ways of Zion do mourn . . . . .	<i>ib.</i>
—— How are the mighty fallen . . . . .	III.
—— I will sing a new song . . . . .	<i>ib.</i>
—— O praise God in his holiness . . . . .	<i>ib.</i>
—— Behold how good and joyful . . . . .	<i>ib.</i>
The Evening Service in E flat . . . . .	<i>ib.</i>
WHITE (MATTHEW).	
Anthem. O praise God in his holiness . . . . .	III.
—— The Lord bless us and keep us . . . . .	<i>ib.</i>
The music of this Anthem is the same as one of those in Vol. II., said to have been adapted to English words by Dr. Aldrich (see "O Lord rebuke me not") from the works of Palestrina, &c.	
WOOLCOT (CHARLES).	
The Morning Service in G major . . . . .	V.
Anthem. O Lord, thou hast cast us out . . . . .	<i>ib.</i>
At the end of Vol. I. are the following Canons, the com- posers of which are not ascertained.	
O that men would therefore praise the Lord. (To this Dr. Tudway has prefixed the name of Thomas Morley, but his authority cannot be de- pended upon.)	
Music divine, the mirror of the arts.	
Miserere mei, Domine.	
In the <i>Additional Mss.</i> No. 11,587 and 11,589, is a Cata- logue, in musical notation, of this collection, with remarks on the several compositions, by Dr. Burney.	
6 vols. Quarto. A.D. 1715 to 1720. [ <i>Harl. Mss.</i> 7337-7342.]	

A single voice part of a collection of French, Italian, and English Songs and Psalms. It formerly belonged to John



Duke of Newcastle, whose engraved book-plate appears inside the cover.

Divin objet, qui ravisses les sens . . . . . fol. 5	Avant le moment bien heu- reux . . . . . fol. 21
Se voi, luci amate . . . . . 6	Si mes soupirs sont indiscrets . 22
La vita alberga . . . . . 7	Sure 'twas a dreame . . . . . 23
— Tell me, you wandering spirits . 8	Je ne cognois que trop . . . . . 24
— Our ears have heard . . . . . 8 b.	Non mi date più pene . . . . . 24 b.
S'io moro, che dira . . . . . 9	Amys, si vous me voules croire . 26
Fanciulla son io . . . . . 10	Alla cathia pastore . . . . . 27
A chi, lasso, credero . . . . . 11	Je te quitte, Sylure . . . . . 28
Amys, qu'on se reveille . . . . . 12	Si tochi tambura . . . . . 28 b.
N'entendes vous pas . . . . . 13	
— Blessed are they that perfect are 14	Reversing the volume, are the fol- lowing:
Repicavan las campanillas . . . 15	Ye men on earth. 66th Psalm. f. 7 b.
Cloris est belle . . . . . 15 b.	All people that on earth doe dwell.
— Ye children, which doe serve . 16	100th Psalm . . . . . 8 b.
Enfans de Bacchus, mes amys . 17	Sing ye with praise. New tune.
Con bell sigilla . . . . . 18	96th Psalm . . . . . 9 b.
— When shall I see my captive hart . . . . . 19	Go tell my most malicious fate.
A toy, gros bour soufflé . . . . . 20	(Em. Heath.) . . . . . 10 b. —

Oblong Quarto. xviii cent. [*Harl. Mss.* 7549.]

## 100.

Fragments of old Songs and Church Music of the time of Henry VIII. and Elizabeth, described by Wanley as "containing a collection of old Songs, etc., used within and about the bishoprick of Durham";—a single voice part only, and very much mutilated. The names of these composers are given, H. Astone, Mr. Heath, Mr. More, Robert Johnson, and William Mundy. The following are the titles of the pieces.

Lytelle byrdes flatterith most (imperfect) . . . . . fol. 84	In Creat, when Dedylus fyrst began . . . . . fol. 103
My lady is a prety on . . . . . 85	Rejoyse, O prysoners (no mu- sical notes) . . . . . 103 b.
Ave, Domyna, Sancta Marya, moost myghtfulle myrrore. (H. Astone.) . . . . . 86 b.	Erravi, sicut oves . . . . . 104
Why dyde the gentels frett and fume . . . . . 89	Ad Dominum, cum tribularer. (Mr. More.) . . . . . 104 b.
Ponder my wordes, O Lorde . 90	Sagitte potentes . . . . . 105
Geve to the Lorde, ye poten- tates . . . . . 91 b.	If I be wanton, I wotte welle why . . . . . 105 b.
When truth is tryed . . . . . 93 b.	Alone walking and oft musing 106
O come, let us syng unto the Lord . . . . . 94	Ty the mare, tomboy. (Rob. Johnson.) . . . . . 111
I, wofull wretchyd wight . . . 95 b.	Printed by Ritson, <i>ib.</i> p. 130.
Te Deum. We knowlege thee 98	Aryse, aryse, I say . . . . . 114
Hey downe, downe. (Qd. Mr. Heath.) . . . . . 100 b.	That of wysse men . . . . . 114 b.
Printed by Ritson, <i>Antient Songs</i> , 1790, p. 134.	Houghe the tankerd . . . . . 115 b.
	What tyme Appelles . . . . . 116
	I may well banne . . . . . <i>ib.</i>
	Take hede bytyme . . . . . 116 b.

Fylle the poot, mayd . . . fol. 116 b. Prepare you, time werith awaye.  
Printed by Ritson, *ib.* p. 136. (W. Mundy.) . . . fol. 117

Folio. xvth cent. [*Harl. Mss.* 7578.]

Bound up in the same volume are some pieces for the lute, of the xviii<sup>th</sup> cent., amongst which is a Galliard by J. Coperario, fol. 120 b., and another by Alfonso Ferabosco, fol. 121.

## 101.

An Antiphonary, in Latin, splendidly written, having the initial letters beautifully painted. The volume is supposed, from the form of the musical notes, to have been written in Germany. It is imperfect at the end. Vellum. Large Folio. xvth cent. [*Lansd. Mss.* 460.]

## 102.

A Latin Breviary, with musical notes, according to the use of Salisbury. Imperfect at the beginning and end. Vellum. Large Folio. Early part of the xvth cent. [*Lansd. Mss.* 461.]

## 103.

A Latin Antiphonary according to the use of Salisbury. Imperfect at the commencement. On some spare leaves at the beginning and the end are Hymns, with "Kyrie eleison," etc., in a later hand. Vellum. Large Folio. Early part of the xvth cent. [*Lansd. Mss.* 462.]

## 104.

A Latin Service Book according to the use of Salisbury. Imperfect at the beginning and end. Vellum. Large Folio. Early part of the xvth cent. [*Lansd. Mss.* 463.]

In all probability, this and the three preceding volumes belonged to the cathedral church of Norwich.

## 105.

*also  
no 144*  
A volume known by the name of The Manuscript of Waltham Holy Cross Abbey, compiled from the works of various authors, and transcribed by John Wylde, Precentor of the said abbey. It is fully described in the general Catalogue of the Lansdowne Manuscripts, and also analysed and commented on at great length by Dr. Burney and Sir John Hawkins in their Histories of Music. The following is a brief recapitulation of its contents.

"Musica Gwydonis Monachi, Monacordum dicta." A Treatise chiefly founded upon the writings of Guido Aretinus, divided into two parts, "Musica Manualis" and "Tonale," and probably compiled by John Wylde. The prologue begins, "Quia juxta sapientissimum Salomonem," and the first chapter, "Hujus artis inventorem" . fol. 1



- A short Treatise "De Octo Tonis." Begin. "Septem orbes 7. planetarum" . . . fol. 49
- A mystical Gamut (described in hexameter verses by a Monk of Sherborn) the original of which is ascribed to St. Mary Magdalene. Begin. "Felix Magdalene cantandi prominet arte." At the end is, "Qd. Kendale" . . . 49 b.
- The intervals of the Scale exemplified . . . 53
- "Antiphona per quam ascenditur a Gamma usque ad De la sol" . . . 54
- A Treatise "de origine et effectu musice speculative." Begin. "Musica est sciencia recte canendi" . . . 55 *In this manuscript*
- "Speculum cantantium sive psallencium," containing the Formulae of St. Gregory, St. Augustin, and St. Bernard. Begin. "Quia omnes 7. sciencie" . . . 58 b.
- "Metrologus Liber." Begin. "In nomine sancte et individue Trinitatis incipit de plana musica, id est, brevis sermo. Quid est Musica. Musica est pericia modulacionis" *sono e cantu que con sagliono* 60 *Doctorum*  
*et est de musica per formacionem a primis secundum*  
*templa* It is chiefly a compilation from the Micrologus of Guido Aretinus, *Canit hic. An. 14. ca*  
*ms.* who is here called Guido de Sancto Mauro. Another copy of this treatise is in the *Arundel Ms. 130*, but with some additional chapters at the end. *Also Boet. 515 fol 78.*
- "Octo Tonorum Tractatus metricus." Begin. "Primus est tonus re la, re fa que secundus" . . . 67 b.
- A Treatise intituled "Tonale." Begin. "De origine musice artis" . . . 68
- "Distincio inter colores musicales et armorum heroum." Begin. . . 87 b.
- "Numerus sexdecim" . . . 87 b.
- "Regule Magistri Johannis Torkesey de 6. speciebus notarum simplicium," etc. Begin. "Ad habendam perfectam noticiam" . . . 89
- "Regule Magistri Johannis De Muris de distancia et mensura vocum"; compiled by J. Wylde. Begin. "Intendentes sciencie musicalis" . . . 94
- "Regule Magistri Thome Walsingham de figuris compositis et non compositis, et de cantu perfecto et imperfecto, et de modis." Begin. "Cum sit necessarium juvenilibus" . . . 97 b.
- A "Tretis contrivid upon the Gamme, for hem that wil be syngers or makers or techers;" by Lyonel Power. Begin. "For the fers thing of alle" . . . 104 b.
- "A lital Tretis according to the fers Tretis of the sight of Descant;" apparently a supplement to the preceding. Begin. "Ferst for the sithgt of Descant" . . . 112 b.
- "Tretises diverse of musical proporcions, fers in Engllishe, and than in Latyne." Begin. "Now passid al maner sightis of Descant." At the end of the English part is, "Secundum Chilston" . . . 116

At the dissolution of Waltham Abbey this volume appears to have fallen into the hands of Thomas Tallis, Gentleman of the Chapel Royal in the time of K. Henry VIII. and during the three succeeding reigns. His name (no doubt an autograph) is upon the last leaf. Vellum. Quarto. xvth cent. [*Lansd. Mss. 763*]

At the end of the above *Lansdowne Ms.* (of which there is a modern transcript in *Add. Ms. 4912*) is inserted a letter from Dr. John Wallis, with remarks on an ancient Greek Ms. containing a collection of Hymns and Anthems composed for the use of the Greek church at Constantinople, with an account of the art of singing, musical notes, etc. This is followed by a more detailed description of the Ms., drawn up by



Wanley, in whose possession it then was, and by whom it was offered for sale to the Bodleian Library in 1698. See Hawkins's *Hist. of Musick*, vol. i. p. 392. A similar treatise on the Greek musical notes may be found in the *Harl. Ms.* 5544.

## 106.

Fragments of Songs from a Play called "The Buggbears."

Lend me, you lovers all (apparently a Solo with Chorus) . . . fol. 75  
 My sowre is turnd to sweete (a Solo) . . . . . *ib.*  
 Sith all our greefe is turnde to blyss (for three voices; imperfect) . . . 75 b.

From the rests at the commencement of the Songs it is probable that there was an accompaniment for instruments, or that other voices are wanting to fill up the same. Folio. Latter part of the xvith cent. [*Lansd. Mss.* 807.]

## 107.

The five books of Boethius "De Musica," beautifully transcribed and illuminated, but here divided into three books. Vellum. Large Folio. Early part of the xivth cent. [*Burney Mss.* 275. p. 714.]

Printed with emendations, by Glareanus. fol. Basil. 1570.

## 108.

A Hymn to Saint James of Persia, in Greek, with the musical notation. Begin. *Ἐθαυμαστῶν, Ἰακώβε*. fol. 6. Vellum. Folio. xiiiith cent.

The cxxxiv. Psalm in Greek, with musical notation (imperfect). fol. 7. Duodecimo. xvith cent. [*Burney Mss.* 276.]

## 109.

A Hymn, apparently in harmony of two parts. Begin. "Amor Patris et Filii." Vellum. Small Folio. xiiiith cent. [*Burney Mss.* 357. p. 30.]

## 110.

11<sup>th</sup> Century

Extracts from the "Musica Disciplina" of Aurelianus Reomensis. fol. 1.

Printed by Gerbertus, *Script. Eccles. de Musica*, vol. i. p. 29.

"Musicalis Institutio, a Boetio in Latinum translata de Greco"; in five books. fol. 6 b.

Printed amongst the works of Boethius, fol. Basil. 1570.

"Scolica Enchiriadis de musica," by Ubalduſ, or Hucbaldus, Monk of St. Amand, near Valenciennes. fol. 63 *b*.

Printed by Gerbertus, *Script. Eccles. de Musica*, vol. i. p. 152.

A Treatise on Music, by Berno, Abbot of Reichenau, in the diocese of Constance, (who died A.D. 1048,) intitled "Tonarius." Begin. "Omnis igitur regularis monocordi constitutio." fol. 87 *b*.

Printed by Gerbertus, *ib.* vol. ii. p. 63, with the addition of a prefatory address, not in the Ms.

Vellum. Folio. xith cent. [*Arund. Mss.* 77.]

## 111.

A Latin Breviary according to the use of Salisbury, with musical notes. fol. 1.

"Metrologus liber de plana musica;" very faultily written. *See also Bodl. Mss. fol. 78.*

See another copy in *Lansdowne Ms.* 763. fol. 60. *See Addit. 4912 copied from Lansdowne*

Vellum. Folio. Written for Henry Percy, Earl of Northumberland, between the years 1446-1461. [*Arund. Mss.* 130.]

## 112.

Hymns, with musical notation, in Latin, French, and English.

O labilis, o flebilis hominis condicio . . . . .	fol. 153
Magdalene, Laudes plene . . . . .	153 <i>b</i> .
<i>Cantus de Domina, post cantum Aalix, in Latin and French.</i>	Begin.
"Flos pudicie . Flur de virginite" . . . . .	<i>ib.</i>
Angelus ad Virginem. (Hymn for the Annunciation) . . . . .	154
The milde Lomb isprad o rode. (Hymn on the Crucifixion) . . . . .	<i>ib.</i>
Worldes blis ne last no throwe . . . . .	<i>ib.</i>
Spei vena, melle plena. (Verses on M. Magdalen) . . . . .	154 <i>b</i> .
Jesu Christes milde moder stud. (A translation of the Hymn "Stabat Mater.") . . . . .	<i>ib.</i>
Salve Virgo Virginum . . . . .	155
Veine pleine de ducur . . . . .	<i>ib.</i>
Bien deust chanter. (In praise of the Virgin) . . . . .	<i>ib.</i>
Alleluya. Virga ferax . . . . .	200 <i>b</i> .
Risum facit. (Harmony of 2 parts?) . . . . .	201 <i>b</i> .

Vellum. Quarto. xiiiith cent. [*Arundel Mss.* 243.]

## 113.

A Tract on Music. Begin. "Expedit et consonum est rationi." With examples in the eight tones. fol. 32.

A Tract on Music. Begin. "Volentibus ad musice artis noticiam." fol. 80.

Small Quarto. End of xvth cent. [*Arundel Mss.* 299.]



## 114.

Various Treatises on Music, chiefly by Guido Aretinus.

"Micrologus Guidonis, de arte musica." fol. 97.

Printed by Gerbertus, *Script. Eccles. de Musica*, vol. ii. p. 2.

"Rithmi ejusdem;" written as prose. fol. 103.

Printed by Gerbertus, *ib.* vol. ii. p. 25.

Rules of Guido "de ignoto cantu." Begin. "Temporibus nostris super omnes." fol. 104.

Printed by Gerbertus, *ib.* vol. ii. p. 34.

"Epistola Guidonis ad Michahalem monachum." (See *Harl. Ms.* 281 and 3199.) fol. 106.

Printed by Gerbertus, *ib.* vol. ii. p. 43.

"De mensura fistularum." Begin. "Fistularum mensura, ut a quibusdam." fol. 108 b.

"Organistrum." Begin. "Organicam quicumque liram." *mece*  
fol. 109. *labores a masada G. v. v. m. passibus auge*  
*in D. Passus erit a. c. d. novem, scilicet a. g. u. s.*  
Vellum. Quarto. xiiith cent. [*Arundel Mss.* 339.] *dabit F.*

## 115.

A Book of Latin Hymns for the Festivals throughout the year, set to music in old notation without lines. Vellum. Small Quarto. xiiith cent. [*Arundel Mss.* 340.]

## 116.

A Table of Weights. Begin. "As habet uncias duodecim," set to music in old notation. Vellum. Octavo. xixth cent. [*Arundel Mss.* 356. fol. 45.]

## 117.

*This Ms. are several chapters of the Canticorum (Vulgate) on*  
*deciding, Duram pulchra es et quam decora" which H. VIII. app. recant,*  
*"In lectulo meo"* Music on a staff of six lines, with the three clefs F, C, and G  
*noctem quiesce.* marked at their relative distances, to the words "Pulchra es,  
*ay florid music* amica mia." Vellum. Small Quarto. xixth cent. [*Arundel.* 134/6  
*neumes. Cadences* *Mss.* 505. fol. 50.]  
*etc. Operatic -*  
*otheris dilectus meus clamat*

## 118.

A collection of Hymns sung in the principal festivals of the Greek Church, from September to April, adapted to musical notes by Johannes Cucuzelus. Among these Hymns are some attributed to other authors, as Johannes Lampadius, Georgius Sguropulus, and Manuel Chrysaphes. Small Quarto. xvth cent. [*Arund. Mss.* 527.]



## 119.

A volume containing the second, third, and fourth Concertos of George Frederic Handel, in score, in the handwriting of the composer, signed at the end "G. F. H., March 25, 1735." The third Concerto differs in some parts from the copies afterwards printed, and may therefore be the first sketch. The fourth concludes with a vocal chorus to the word Hallelujah, upon a subject resembling the last movement of the said Concerto, and which the composer afterwards introduced in his Oratorio of "Time and Truth." Quarto. [*George III. Mss.* 317.]

## 120.

"Concert of antient vocal and instrumental music, established A.D. 1776, with a catalogue of the several pieces performed since its institution" [to the year 1792]. Quarto. [*George III. Mss.* 318.]

## 121.

"Recueil de Chansons choisies en Vaudevilles, pour servir a l'histoire anecdote, depuis 1600 jusqu'à 1749." To each volume is annexed an alphabetical table of names in connexion with the poetry. The music consists of French airs, mostly of an early date. 8 Vols. Quarto. [*George III. Mss.* 330-337.]

There is a more complete copy of this very curious collection in the *Egerton Mss.* 814-817.

*combined  
vol 647.  
no 1247.*

## 122.

"Dicta Philippi [de Greve], quondam Cancellarii Parisiensis;" consisting of Latin Hymns, moral and satirical verses, etc. adapted to music; also French Songs, the poetry by Colard le Boutillier, Messire Raouls, Jehan de Nueville, Messire Gasses Brulez, and Messire Regnaut, Castellain de Couchy.

Ave gloriosa virginum . . . . .	fol. 3
O Maria, virginei flos. ( <i>De Beata Maria</i> ) . . . . .	7 b.
Inter membra singula. ( <i>Disputatio membrorum</i> ) . . . . .	12

This is the fable of the members rebelling against the belly.

Homo, vide que. ( <i>Angaria Christi in cruce</i> ) . . . . .	20
O mens, cogita. ( <i>De miseria hominis</i> ) . . . . .	20 b.
Homo, considera. ( <i>De miseria hominis</i> ) . . . . .	22 b.
Quisquis cordis. ( <i>Disputatio cordis et oculi</i> ) . . . . .	24 b.
Nititur in vetitum. ( <i>De reprehensione hominis</i> ) . . . . .	25 b.
Pater sancte, dictus. ( <i>De Innocentio pontifice</i> ) . . . . .	26 b.
Cum sit omnis caro fenum . . . . .	27 b.
Veritas, equitas. ( <i>De prelati</i> ) . . . . .	28 b.

Minor natu filius. ( <i>De filio prodigo</i> ) . . . . .	fol. 36
Vitia virtutibus obvia . . . . .	37 b.
Bulla fulminante. ( <i>De curia Romana</i> ) . . . . .	38 b.
Suspirat spiritus . . . . .	39 b.
Mundus a mundicia. ( <i>De prelati</i> ) . . . . .	41
Homo natus ad laborem . . . . .	42
Laqueus conteritur. ( <i>De innocentibus</i> ) . . . . .	43
Agmina milicie. ( <i>De Sancta Katerina</i> ) . . . . .	45
Festa dies agitur . . . . .	47
Sol est in meridie . . . . .	47 b.
Luto carens et latere . . . . .	48
Tempus est gracie . . . . .	48 b.
Veni, Sancte Spiritus . . . . .	49
In Salvatoris nomine . . . . .	50
In veritate comperi . . . . .	52 b.
Venditores labiorum. ( <i>De advocatis</i> ) . . . . .	56 b.
Cunctipotens genitor . . . . .	58
Kyrie, fons bonitatis . . . . .	59 b.
Gloria in excelsis . . . . .	62 b.
Gloria in excelsis. ( <i>In triplici die</i> ) . . . . .	64
Superne matris gaudia. ( <i>De omnibus Sanctis</i> ) . . . . .	66
Salve, mater Salvatoris. ( <i>In Purificatione</i> ) . . . . .	69 b.
Stella maris. ( <i>De Beata Virgine</i> ) . . . . .	75
Quam dilecta . . . . .	78
Rex Salomon fecit templum . . . . .	83
Jocundare, plebs fidelis . . . . .	87
Kyrie, celum creans . . . . .	92
Hoc concordēs in testimonio . . . . .	94
Resurrexit nostra redemptio . . . . .	95
Gratuletur plaudeus . . . . .	95 b.
*Summe Trinitati . . . . .	96 b.
*Homo quidam fecit . . . . .	98
*Terribilis est locus . . . . .	99
*Benedic, Domine. (Colard le Boutillier) . . . . .	100
*Qui sunt hi. (Messire Raouls) . . . . .	101
*Cesaris in sortem . . . . .	102
— Desore mais est. (Jehans de Neufville) . . . . .	102 b.
— De boine amor. (Messire Gasses Brulez) . . . . .	103 b.
*Te sanctum Dominum . . . . .	104 b.
— En tous tans doit li hom . . . . .	105 b.
*Melchisedech vero . . . . .	107
— La douche vois. (Reignaut, Castellain de Couchy) . . . . .	108 b.
*Isti sunt sancti . . . . .	110
*Martinus Abrahe sinu. (Li Castellain de Couchy) . . . . .	111 b.
— Dieus, je fui ja . . . . .	113
*Sint lumbi vestri . . . . .	114
— Ki bien violt amors descrire . . . . .	115
— Amours ke cuer . . . . .	116 b.
— Li rousignos chante . . . . .	117
*Ego te tuli . . . . .	131

After these follow Latin Hymns for the festivals of Palm Sunday, the Purification of the Virgin, St. Mark, etc., with musical notes, and directions where they should be sung; all written by a later hand . 132 b.

*Note.*—The pieces marked thus (\*) are by a later hand of the xvth cent., which has barbarously written over and partly erased the original French songs.

Vellum. Duodecimo. End of the XIIIth cent. [*Egerton Mss.* 274.]



## 123.

A Treatise on Music, by Isidore, Bishop of Seville, who wrote in the seventh century. Begin. "Musica est peritia modulationis." Originally in nine chapters, but the present copy completed only as far as the middle of the eighth. Vellum. Folio. End of the XIIIth cent. [*Egerton Mss.* 630. fol. 224 b.]

Printed by Gerbertus, *Script. Eccles. de Musica*, vol. i. p. 19.

## 124.

"Chansonnier, ou Recueil de Chansons annecdôtées, depuis l'année 1600 jusqu'à present, 1744." 4 Vols. Quarto. [*Egerton Mss.* 814-817.]

See a more complete copy in *George III. Mss.* 330-337.

*Corrected by  
P. 45.  
on p. 45.*

## 125.

An Icelandic Service Book, with musical notes. A later hand has added Psalms and Hymns for different occasions. Folio. xvith cent. [*Sloane Mss.* 503.]

## 126.

A miscellaneous musical collection, containing the tablature with exercises for the lute, instructions on music in general, etc., with a variety of curious pen and ink drawings; also songs, quotations, and annotations in Latin and German, neatly transcribed by Johannes Stobæus, Chapel Master to the Elector of Brandenburg. Quarto. Dated Regiomonti, A.D. 1640. [*Sloane Mss.* 1021.]

## 127.

A volume of Muscovite Hymns, with musical notes; stated in the Ms. Sloane Catalogue to have been bought in Moscow, A.D. 1662. Duodecimo. xvith cent. [*Sloane Mss.* 1335.]

## 128.

Original Letters from John Baynard, John Carr, and John Heptinstall, to Dr. William Holder, relative to the publication of his Treatise on Harmony, in 1692-1694. Quarto. [*Sloane Mss.* 1388. fol. 55.]

*Have seen  
Baynard's  
his great he*

## 129.

An original warrant of Queen Elizabeth to "Thomas Gyles, maister of the children of the cathedrall church of St. Paule, within our cittie of London, to take upp suche apte and



meete children as are most fitt to be instructed and framed in the arte and science of musicke and singinge, as may be had and founde out within anie place of this our realme of England or Wales." Dated "Grenewich, 26 day of Aprill, in the xxviith yeare of our reign." A.D. 1585. [*Sloane Mss.* 2035. fol. 116.]

## 130.

*en* + "Prælectiones Musicæ in Ædibus Gresham," by John Taverner, in the year 1610. These lectures, nine in number, are partly in Latin and partly in English, and are in the author's handwriting. Quarto. [*Sloane Mss.* 2329.]

## 131.

A small Latin Service Book, with musical notes. Duodecimo. xvith cent. [*Sloane Mss.* 2637.]

## 132.

Allemands, Giges, Corantes, Sarabands, etc., in tablature similar to that for the lute; in the handwriting of J. A. Kæmpfer. Oblong Quarto. xvith cent. [*Sloane Mss.* 2923. ff. 3-36.]

## 133.

"An essay tending to the making out a probability of guesse and conjecture att the temperature and disposition, by the severall musicall modulations of the voyce in ordinary speech and discourse." Quarto. xvith cent. [*Sloane Mss.* 3087. fol. 32.]

## 134.

*(* A volume, very neatly transcribed, containing Turkish, Persian, and Arabic Songs. Annexed to the book is a complete index in Latin, according to which the original cover bore the following inscription, "Dominus ac Poss<sup>or</sup>. Ali Beg Essanturi sive Cymbalista a musicis Imperatoris Mahummedi," anno 1060[?]. Oblong Quarto. xvith cent. [*Sloane Mss.* 3114.]

## 135.

*X* A book bearing the name of Charles Cavendyshe, containing some pieces of music in two parts, without words. Oblong Quarto. xvith cent. [*Sloane Mss.* 3992.]

## 136.

Two letters addressed to Sir Hans Sloane, in 1705-6, by Thomas Salmon, respecting music. It is presumed this is the same Thomas Salmon who, in 1672, published an essay for simplifying music by reducing all the cleffs to one universal character. Folio. [*Sloane Mss.* 4058. fol. 109.]

## 137.

Fragment of a collection of Hymns for the service of the Greek Church, with musical notes; some of which were composed by Manuel Chrysaphes and Johannes Lampadarius. Duodecimo. xvth cent. [*Sloane Mss.* 4087.]

## 138.

Miscellaneous notes and calculations, chiefly relating to the scale of music proposed by John Birchensha. fol. 1.

"Compendium musicæ. Bredæ Brabantinorum, pridie Calendas Januarias, anno 1618 completo." At the end is the following note: "Hic libellus fuit paulo post hanc excriptionem typis impressus, preposito hoc titulo, Renati Des Cartes Musicæ compendium, Trajecti ad Rhenum, anno 1650, in quarto." fol. 33.

A printed sheet, being an "Animadversion," by John Birchensha, of a book about to be published by him, intitled "Synagma musicæ." fol. 47.

"Psalme 100 [harmonized] by John Dowland, Doctor of Musicke." fol. 52.

"Grieve not, deare love," an air by Henry Lawes. fol. 54.

"Amor vittorioso," and "La sirena." Two balletti without words. fol. 54.

Rough notes, etc., concerning the theory of music. fol. 61. Folio. xviii cent. [*Add. Mss.* 4388.]

## 139.

Directions "to make chimes." Folio. Dated 18 Feb. 163½. [*Add. Mss.* 4459. fol. 18 b.]

## 140.

Songs, some with words, others with the lute part only. The names of the following composers are given: John Hey-



woode, John Taverner, John Shepherde, Robert Johnson, and Thomas Tallis.

Synce thou arte false to me. fol. 54	My litell pretie one . . . fol. 59
Thestilis, a seely man . . . ib.	What cause have I . . . 59
Ane have I loste . . . ib.	I lothe that I did love . . . ib.
What harte can thinke. (Mr. Heywoode.) . . . 55	Com now to me, my faithfull wife . . . 59 b.
Alleluya. (Mr. Taverner.) . . . ib.	Come, Holy Ghoste . . . ib.
Igitur, O Jhesu. (Mr. Shepherde.) . . . 56	For he that is myghtie . . . 60
And shall my faithe have this refuse . . . ib.	A piece in five parts, without words . . . 60 b.
Benedicam Domino. (Mr. Johnson.) . . . 57	What man is he. (Imperfect.) 61
O Lorde, with all my hearte. (Mr. Johnson.) . . . ib.	Madonna . . . 62
In nomine Domini. (Mr. Taverner.) . . . 57 b.	Tu nimirum. (Mr. Talis.) . . 62 b.
Domine Jhesu . . . ib.	Trio without words, signed F. ib.
Je file . . . 58	A Canon, "two partes in one, upon <i>O Lux</i> , in a nynthe." . 63 + <i>Ch</i>
	A Canon, "two partes in one, upon <i>Verbum caro factum est</i> ." ib.
	A Canon, "two partes in one." ib.

Folio. xvith cent. [Add. Mss. 4900.]

## 141.

A volume containing Treatises on Music, being a copy made for Dr. Pepusch of part of Tiberius, B. IX. in the Cottonian Library, which part was subsequently destroyed by fire.

"Regule cum maximis Magistri Franconis, cum additionibus aliorum musicorum, compilatæ a Roberto de Handlo" . . . p. 1

Thomas Morley, in the Annotations on his Introduction to Music, 1597, says "Franco is the most ancient of all those whose works of practical music have come to my hands; one Roberto de Haulo [Handlo] hath made as it were commentaries upon his rules, and termed them additions." Handlo's Commentaries bear date 1326, and Franco, who was scholastic of Liege, wrote in the latter half of the twelfth century. It contains a very full account of the ancient notes, ligatures, etc. Begin. "*Franco. Gaudet brevitate moderni, etc. Handlo. Erectæ longæ sive perfectæ sint.*"

See Gerbertus, *Script. Eccles. de Musica*, vol. iii. p. 1.

"Incipit tractatus diversarum Figurarum, per quas dulces modi discantantur, et ideo sequendo ordinem tenoris, scilicet alterius temporis, secundum Egidium [Johannem] de Muris vel de Morino," etc. A treatise founded on the works of John De Muris . . . 22

See Gerbertus, *ib.* vol. iii. p. 190.

Another anonymous Treatise on the science of Music in general, founded on the writings of Boetius, Guido, and Franco. Begin. "Pro aliquali notitia de musica habenda." . . . (Ms. Reg. 12. c. vi.) 34

Another anonymous Treatise, begin. "Cognita modulatione melorum." . . . 112

Another anonymous Treatise, begin. "Est autem unisonus." . . . 188

Another anonymous Treatise, begin. "Cum in isto tractatu." . . . 195

See other copies of these three treatises in *Ms. Reg. 12 c. vi.* See page 3

Folio. Early part of the xviiiith cent. [Add. Mss. 4909.]

A full account of this volume is given in Sir J. Hawkins's *History of Music*, vol. ii. pp. 175-201.



## 142.

A volume containing:

Extracts from Dethlevus Cluverus, "Disquisitiones Philosophicæ, oder, Historische Anmerkungen," etc. 2d pt. 4to. Hamb. 1711; in *German*. fol. 1.

An anonymous Latin treatise, begin. "Sonus consideratus in genere." fol. 12. End of xviii<sup>th</sup> cent.

"A collection of rules in musicke from the most knowing masters in that science, with Mr. Birchensha's six rules of composition, and his enlargement thereon, to the Right Hon<sup>ble</sup>. William Lord Viscount Brouncker, etc., collected by mee, Silas Domvill als. Taylor;" written about 1669. fol. 41.

The other masters named are Christopher Simpson and Matthew Locke, by the latter of whom, at fol. 45, are rules for playing from a basso continuo, and at fol. 68, two Canons in three parts. Silas Taylor was an intimate friend of M. Locke, and is better known as the author of a "History of Gavelkind."

"Tractat von der Musicalischen Composition," by N. N. Böhmer, organist of St. Michael's Church in Luneburg. fol. 70. xviii<sup>th</sup> cent.

Folio. [*Add. Mss.* 4910.]

## 143.

A volume in Scottish orthography, intituled "The Art of Music collectit out of all ancient Doctouris of Music." Begin. "Quhat is mensural music?" On the first page is written, in a more recent hand, "Liber Collegii Musæi Minervæ, ex dono Fra. Kinaston, Reg<sup>is</sup>. 1635." Folio. xviii<sup>th</sup> cent. [*Add. Mss.* 4911.]

## 144.

A transcript made for Dr. Pepusch of the Manuscript No. 763 in the Lansdowne collection, commonly called the Manuscript of Waltham Holy Cross Abbey. Folio. Early part of the xviii<sup>th</sup> cent. [*Add. Mss.* 4912.]

*See No 1054*

## 145.

"Theorica Musice Franchini Gafuri, Laudensis"; in five books, dedicated to Lodovico Maria Sforza, Duke of Bari. Folio. End of the xv<sup>th</sup> cent. [*Add. Mss.* 4913.]

This work was printed at Naples, in 1480.

## 146.

"Brevis Musicæ Isagoge, Joanne Frisio, Tigurino, Authore; accesserunt priori editioni omnia Horatii carminum genera; item Heroica, Elegiaca, etc., quatuor vocibus ad æquales, in studiosorum adolescentum gratiam composita. Tiguri, apud Frosch[ium], 1555." Quarto. XVIIIth cent. [*Add. Mss.* 4914.]

The original printed copy of this work contains only one out of the four equal voice parts. This Manuscript having them in partition is therefore more complete. It appears by the preface to the printed book, that the tenor part was the only one composed by Frisius, the other three being added by his friend Henricus Textor, and probably published separately at a later period.

## 147.

A volume containing Treatises on Music, by Guido Aretinus and others; copied from a manuscript in Baliol College, Oxon.

"Micrologus, id est brevis sermo in musica, editus a domino Guidone, piissimo monacho, et peritissimo musico." p. 1.

It agrees with the copy printed in Gerbertus, *Script. Eccles. de Musica*, vol. ii. pp. 2-24.

The "Regulæ Rhythmicæ" of Guido (written here as prose); with the five prefatory verses. p. 33.

Printed *ib.* vol. ii. pp. 25-33.

The Rules "de ignoto cantu," by the same. p. 42.

Printed *ib.* vol. ii. pp. 34-37.

"Epistola Guidonis ad amicum suum." p. 47.

Printed *ib.* vol. ii. pp. 43-50.

Dialogue on Music, attributed to Oddo, Abbot of Cluny. Begin. "Quid est musica? Veraciter canendi scientia." (See *Harl. Ms.* 281.) p. 62.

Printed *ib.* vol. i. pp. 252-264.

The Prologue to the "Tonarius" of Berno, Abbot of Reichenau, addressed "Domino Deoque dilecto Piligrino." p. 85.

Printed *ib.* vol. ii. pp. 62-79.

Quarto. XVIIIth cent. [*Add. Mss.* 4915.]

## 148.

A tract containing extracts from Isaac Casaubon's Latin version of Athenæus, edit. Lugd. 1657; chiefly on ancient musical instruments. Quarto. XVIIIth cent. [*Add. Mss.* 4916.]

## 149.

"Observations concerning Musick, made anno Domini 1705 or 1706, by the Rev. Mr. Bedford, Chaplain to the Haberdashers' Hospital, at Hoxton, near London." Small Quarto. [*Add. Mss.* 4917.]



## 150.

"Traité de la Musique moderne, avec quelques remarques sur la musique ancienne, par A. D. V., 1702." According to the preface, this treatise should consist of three parts, but the first part only is in Manuscript. Small Quarto. [Add. Mss. 4918.]

## 151.

"The practicall theory of Musick, to perform musick in perfect proportions, and to set out the proportions upon the viol, so that they may fall right upon the frets, 1702." Small Quarto. [Add. Mss. 4919.]

## 152.

"Utile et breve regule di canto, composite per Maestro Zoanne di Spadari, da Bologna." Begin. "Nel canto figurato overo mensurato." Small Quarto. Written in the year 1510. [Add. Mss. 4920.]

## 153.

"An abstract of the accounts the Royal Society has given of the Authors who have wrote upon Music, that have appeared since the first institution by King Charles, to the present time, in their works intitl'd 'The Philosophical Transactions;' by James Grassineau, 1743." Small Quarto. [Add. Mss. 4921.]

*of the great use*

## 154.

"Regole per il contrappunto." At the end is a piece of music in four parts, by Giovanni Bernardino Nanino, which renders it probable that this Manuscript is copied from a work published towards the end of the sixteenth century, intitl'd "Trattato di contrappunto, con la Regola per far contrappunto." Small Quarto. xviii cent. [Add. Mss. 4922.]

## 155.

"Tractatus de Musica." Begin. "Musicam non incongrue definieris." Duodecimo. xviii cent. [Add. Mss. 4923.]

*What is this here*

The following twenty-eight volumes, numbered 5036 to 5062, were almost entirely transcribed from the Libraries at Oxford, about the middle of the eighteenth century, by

*156 to 18*



Henry Needler, of the Excise Office, whose widow presented them to James Mathias, by whom they were bequeathed to the Trustees of the British Museum, in 1782.

## 156.

Motetts, Masses, and Madrigals, in score, for five and six voices, composed by Giov. Pier Luigi da Palestrina (here called J. P. A. Prænestini), T. L. de Victoria, Orlando di Lasso, Alfonso Ferabosco, senior, Edvardus Lupus, and Andreas Pevernage.

By Palestrina.		By Palestrina.	
Ad te levavi animam meam . . . p. 1		Nigra sum sed formosa . . . p. 251	
Deus tu conversus . . . . . 7		Vineam meam non custodivi . . . 257	
Benedixisti, Domine . . . . . 14		Si ignoras tu . . . . . 262	
Ave Maria . . . . . 20		Fasciculus myrrhæ . . . . . 268	
Tui sunt celi . . . . . 25		Pulchræ sunt genæ tuæ . . . . . 273	
Elegerunt Apostoli Stephanum . . 31		Ecce tu pulcher es . . . . . 279	
Justus ut palma . . . . . 85		Tota pulchra es, amica mea . . . 284	
Anima nostra sicut passer . . . 90		Vulnerasti cor meum . . . . . 289	
Posuisti Domine . . . . . 96		Sicut lilium inter spinas . . . . . 295	
Deus enim firmavit . . . . . 101		Introduxit me rex . . . . . 302	
Inveni David . . . . . 107		Adjuro vos, filiæ Jerusalem . . . 307	
Reges Tarsis et Insulæ . . . . . 112		Caput ejus aurum optimum . . . 313	
Parce mihi, Domine . . . . . 117		Eran le vostre lagrime. (Madri- gal.) . . . . . 48	
Peccavi, quid faciam . . . . . 124			
Tempus est . . . . . 129			
Nisi ego abiero . . . . . 135			
Domine, secundum actum . . . 141		Ascendens Christus. (T. Lud. de Victoria.) . . . . . 36	
Jubilare Deo omnis terra . . . 171		S'io esca vivo. (Orlando di Las- so.) . . . . . 53	
Jubilare Deo universa terra . . . 177		Per pianto la mio carne. ( <i>id.</i> ) . . 59	
Dextera Domini fecit virtutem . . 183		Hor poi mia trista sorte. (A. Ferabosco, senior.) . . . . . 61	
Bonum est confiteri Domino . . . 188		Musica læta . . . . . 64	
Perfice gressus meos . . . . . 193		Egredientem de Templo. (E. Lupus.) . . . . . 71	
Benedictus es, Domine . . . . . 199		Andivi vocem. ( <i>id.</i> ) . . . . . 75	
Scapulis suis obumbrabit tibi . . 205		Pater, peccavi. ( <i>id.</i> ) . . . . . 79	
Meditabor in mandatis tuis . . . 210		Messe. (A. Pevernagio.) . . . 147	
Justitiæ Domini rectæ . . . . . 216		Messe. ( <i>id.</i> ) . . . . . 155	
Laudate Dominum . . . . . 222			
Confitebor tibi, Domine . . . . . 228			
Improperium expectavit cor . . . 233			
Osculetur me osculo . . . . . 240			
Trahe me post te . . . . . 245			

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5036.]

## 157.

A volume containing the following music, by Giov. Pier Luigi da Palestrina :

1st pagination. Motetts for five voices, in score, for several Sundays and festivals.

Terra tremuit . . . . . p. 1	Lauda, anima mea . . . . . p. 18
Angelus Domini . . . . . 6	Benedicite, gentes . . . . . 23
Deus, Deus meus . . . . . 12	Ascendit Deus . . . . . 30

Confirma hoc, Deus . . . . .	p. 35	O admirabile commercium . . . . .	p. 114
Benedictus sit Deus . . . . .	40	Stella quam viderant Magi . . . . .	121
Sacerdotes Domini . . . . .	46	Senex puerum portabat . . . . .	128
Domine, convertere . . . . .	52	Hodie Beata Virgo . . . . .	135
Sperent in te . . . . .	58	Angelus Domini . . . . .	143
Illumina oculos meos . . . . .	64	Et introeuntes . . . . .	152
Exaltabo te, Domine . . . . .	81	Ascendo ad Patrem meum . . . . .	162
Manus tue, Domine . . . . .	86	Ego rogabo Patrem . . . . .	170
Benedicam Dominum . . . . .	91	Canite tuba in Syon . . . . .	176
Sicut in holocaustis . . . . .	96	Rorate, cœli desuper . . . . .	182
Populum humilem . . . . .	102	Corona aurea . . . . .	190
Pacem relinquo vobis . . . . .	108	Domine, prævenisti eum . . . . .	197

2nd pagination. Motetts for several festivals, and parts of Masses, for two, three, four, and five voices.

Dies sanctificatus . . . . .	p. 1	Patri simul . . . . .	p. 50
Lapidabant Stephanum . . . . .	5	Domini sacratus. (Iste Confessor.)	53
Valde honorandus est . . . . .	10	Sit salus . . . . .	57
Magnum hereditatis misterium . . . . .	15	Fulget crucis. (Vexilla Regis.)	61
Tribus miraculis ornatum . . . . .	20	Impleta sunt . . . . .	63
Salvator mundi . . . . .	26	Beata cujus . . . . .	65
Gaudet in cœlis . . . . .	31	Legature . . . . .	67
Hodie Beata Virgo . . . . .	37	Domine Fili . . . . .	73
Isti sunt viri sancti . . . . .	42	Pleni sunt cœli . . . . .	75
These nine Motetts belong to the set copied in the next volume.		Benedictus qui venit . . . . .	77
Te lux perennis . . . . .	47	Et resurrexit . . . . .	79
Te mane laudum . . . . .	48	Benedictus . . . . .	83
		Crucifixus etiam . . . . .	85
		Benedictus . . . . .	86

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5037.]

## 158.

Motetts for various festivals, etc., and a mass, in score, for four voices, by Giov. Pier Luigi da Palestrina.

Ave Maria . . . . .	p. 1	O quantus luctus . . . . .	p. 84
Jesus junxit . . . . .	5	Congratulamini mihi . . . . .	89
O rex gloriæ . . . . .	10	Dum aurora finem daret . . . . .	93
Loquebantur variis . . . . .	16	Doctor bonus . . . . .	98
Benedicta sit sancta Trinitas . . . . .	21	Quam pulchri sunt gressus . . . . .	104
Lauda Sion Salvatorem . . . . .	27	Tollite jugum meum . . . . .	109
Fuit homo missus a Deo . . . . .	31	Hic est vere martyr . . . . .	112
Tu es pastor . . . . .	36	Iste est qui ante Deum . . . . .	118
Magnus sanctus Paulus . . . . .	41	Beatus vir qui suffert . . . . .	124
Surge prope . . . . .	46	Veni, sponsa Christi . . . . .	128
In diebus illis . . . . .	51	Exaudi, Domine . . . . .	132
Beatus Laurentius . . . . .	58	For the nine other Motetts to complete this set, see the preceding volume.	
Quæ est ista . . . . .	63	Messa in Canone . . . . .	137
Misso Herodes . . . . .	68		
Nativitas tua . . . . .	73		
Nos autem gloriam . . . . .	79		

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5038.]



## 159.

"Delli Madrigali spirituali a cinque voci, di Gio. Pietro Luigi Prenestino [Palestrina], Maestro di Capella di St. Pietro di Roma, 1594." The dedication to the Grand Duchess of Tuscany of the original printed parts from which this score is made, bears date "Di Roma, il primo giorno del anno 1594." The work must therefore have been the composer's last, as he died in February of the same year.

Filio immortal . . . . .	p. 1	Santo altare d'odor . . . . .	p. 65
E se mai voce . . . . .	6	Tu di fortrezza . . . . .	70
Hor tu sol . . . . .	10	Specchio che fosti . . . . .	75
Dammi scala del ciel . . . . .	14	Velo di Gideon . . . . .	79
E se furgia . . . . .	18	Novella aurora . . . . .	84
Dammi vermiglia rosa . . . . .	22	E questo spirto . . . . .	88
E se'l pensier . . . . .	27	Ed alletto di mille . . . . .	92
Eletta mirra . . . . .	31	Et arda ogn'hor . . . . .	96
Credo gentil . . . . .	35	E tua merce da cosi . . . . .	100
Fra che con l'acque . . . . .	39	E quella certa . . . . .	104
S'amarissimo fele . . . . .	43	Anzi se foco . . . . .	109
Horto che sei . . . . .	48	E con i raggi tuoi . . . . .	113
E se nel foco . . . . .	52	Regina de le Virgini . . . . .	117
Vincitrice del' empia . . . . .	56	Al fin Madre di Dio . . . . .	122
Citta di Dio . . . . .	60	E tu, Signor . . . . .	126

Quarto. Middle of the xviii<sup>th</sup> cent. [Add. Mss. 5039.]

## 160.

"Messe a quatro voci del Palestrina, cioè, *Di Papa Marcello*, ridotta à 4 da Gio. Francesco Anerio; *Iste Confessor*, et *Sine nomine*; e la quarta *Della Battaglia* è del istesso Gio. Franc. Anerio; con il basso continuo per l'organo, di novo diligentemente corretta da Francesco Gannini. In Roma, 1689."

The above named Mass "*Di Papa Marcello*" (originally in six parts), is the one which so delighted the Pope (A.D. 1555), who had previously determined to suppress ecclesiastical music, that in consequence thereof it was restored to favour.

Quarto. Middle of the xviii<sup>th</sup> cent. [Add. Mss. 5040.]

## 161.

"Messe dell' Abbate Dominico dal Pane, Soprano della Cappella Pontificia, a quatro, cinque, sei, et otto voci, estratte da esquisiti Motetti del Palestrina. Opera quinta, in Roma, 1687."

The following are the titles of the Motetts by Palestrina, which are herein adapted to the words of the Mass.



Doctor bonus. Four voices . . . . .	p. 1	O beatum virum. Five voices. p. 88
Domine, quando veneris. Four		Jubilate Deo. Five voices . . . 132
voices . . . . .	27	Canite tuba in Sion. Six voices 170
Stella quam viderant magi. Five		Fratres ego enim accepi. Eight
voices . . . . .	51	voices . . . . . 218

Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5041.]

## 162.

A volume containing copies, in score, of the following printed works of Orlando di Lasso :

1. "Novæ aliquot et ante hac non ita usitatæ ad duas voces Cantiones suavissimæ, authore Orlando di Lasso, Illustrissimi Bavariæ Ducis Alberti Musici Chori Magistro. Londini, excudebat Thomas Este, 1598."

2. "Moduli nondum prius editi Monachii Boioariæ, ternis vocibus, ab Orlando Lasso compositi. Lutetiæ Parisiorum, 1576."

3. "Sacrae Lectiones novem ex Propheta Job, quatuor vocum, Autore Orlando Lasso. Noribergæ, 1575."

Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5042.]

## 163.

A copy, in score, of the following printed work :

"Joannis Mouton, Sameracensis, musici præstantissimi, selecti aliquot Moduli, et in 4, 5, 6, et 8 vocum harmoniam distincti. Liber Primus. Parisiis, 1555."

Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5043.]

## 164.

A volume containing the following Motetts and a Mass, in full score, for five voices, with instrumental accompaniments, by Giov. Battista Pergolesi.

Laudate Pueri . . . . .	p. 1	Stabat Mater . . . . .	p. 143
Confitebor tibi, Domine . . . . .	69	Salve Regina . . . . .	194
Domine, ad adjuvandum . . . . .	120	Messa . . . . .	211

The "Salve Regina" was Pergolesi's last work, A.D. 1737.

Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5044.]

## 165.

"Joannis Petri Loysii Prænestini, in Basilica S<sup>i</sup>. Petri de Urbe Capellæ Magistri, Missarum Liber Primus. Romæ, 1572."

This is a copy, in score, of one of Palestrina's most celebrated works. It was first published in very large folio,

having all the voice parts printed in such a manner as to admit of being sung at one view from the same book, instead of being in separate volumes, as was usually the case at that period; and on the title was a curious wood engraving representing the composer on his knees, in the act of exhibiting a copy of his book to the reigning Pope, Julius III. The following are the titles of the Masses:

<i>Ecce sacerdos magnus.</i> Four voices . . . . . p. 1	<i>Gabriel Archangelus.</i> Four voices . . . . . p. 135
<i>O Regem celi.</i> Four voices . . 52	<i>Ad eam Agni.</i> Five voices . 180
<i>Virtute magna.</i> Four voices . 91	

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5045.]

## 166.

A copy, in score, of the following printed work:

"*Edvardi Lupi, Lusitani, civis Olisiponensis, in metropolitana ejusdam urbis ecclesia Beneficiarii, et Musices Præfector, Liber Missarum, 4, 5, 6, et 8 vocibus. Antverpiæ, 1621.*"  
Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5046.]

## 167.

A copy, in score, of the following printed work:

"*Liber Missarum, 4, 5, et 6 vocibus, autore Thoma Ludovico a Victoria. Romæ, 1583.*" With a dedication to Philip II. of Spain. Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5047.]

## 168.

"*Gloria in excelsis,*" in full score, for four voices, with instrumental accompaniments, by Sign<sup>r</sup>. [Domenico Francesco?] Negri. Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5048.]

## 169.

A volume containing,

1. A "*Stabat Mater,*" in full score, for four voices, with instrumental accompaniments, composed in the early part of the eighteenth century, by the Baron Emanuel D'Astorga. Some part of it is printed in Latrobe's selection of sacred music.

2. A "*Stabat Mater,*" in full score, for six voices, with accompaniments for two violins, three tenors, and violoncello, composed by Agostino Steffani, about the end of the 17th century.

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5049.]



## 170.

A copy, in score, of the following printed work :

"Il primo libro de Madrigali a cinque voci, de Don Aurelio della Faya, Maestro di Capella della citta di Lanciano. In Venetia, 1564."

Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5050.]

## 171.

A copy, in score, of the following printed work :

"Liber primus Sacrarum Cationum quinque vocum, vulgo Moteta vocant, ex optimis hujus ætatis musicis selectarum. Antverpiæ, 1546."

Salve, quæ roseo. (Tilem. Susato.) . . . . .	p. 1	Da mihi, Domine . . . . .	p. 79
Hunc tibi ille Pater. ( <i>id.</i> ) . . . . .	11	Super flumina. (Benedictus.) . . . . .	86
Tulerunt Dominum. (Cadeac.) . . . . .	19	Adhereat lingua mea. ( <i>id.</i> ) . . . . .	99
Et dum ergo fieret. ( <i>id.</i> ) . . . . .	26	O stupor et gaudium . . . . .	112
In illo tempore. (Tilem. Susato.) . . . . .	33	Te igitur obsecramus . . . . .	121
Nondum enim. ( <i>id.</i> ) . . . . .	41	Non conturbetur . . . . .	128
Amen dico vobis. (Jo. Castileti.) . . . . .	48	Ite in orbem . . . . .	135
Qui manducat. ( <i>id.</i> ) . . . . .	54	Verbum iniquum . . . . .	142
Ite in orbem. (P. de Manchicourt.) . . . . .	59	Duo rogavite . . . . .	149
Signa eos. ( <i>id.</i> ) . . . . .	65	Adjuva nos, Deus. (Thos. Crequillon.) . . . . .	156
Emitte, Domine . . . . .	73	Domine, ne memineris . . . . .	163
		Adjuva nos, Deus . . . . .	171

Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5051.]

## 172.

"Britannia and Augusta, an Ode [for one and two soprano voices, with instrumental accompaniments] after the Italian manner, in honour of the late Duke of Devonshire; written by Mr. John Hughes, set to musick by Mr. John Christian Pepusch." This must have been composed before 1713, as Pepusch in that year took his degree of *Doctor*. Oblong Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5052.]

## 173.

Anthems, with instrumental accompaniments, by Hester Needler, widow of Henry Needler, by whom the collection of Additional Manuscripts, Nos. 5036 to 5062, was almost entirely transcribed. Oblong Quarto. Dated A.D. 1751. [*Add. Mss.* 5053.]



## 174.

A collection of Motetts, Madrigals, and other pieces, in score, for two, three, four, five, six, seven, and nine voices, by various composers, chiefly of the sixteenth century, viz., William Croft, Agostino Steffani, Thos. Weelkes, W. Damon, Palestrina, Luca Marenzio, Josquin des Pres, Clemens non Papa, Constanza Porta, Ludovico a Victoria, Bonus, Orlando di Lasso, William Byrd, Thos. Tallis, Claude Le Jeune, Robert Fayrfax, Giov. Gero, Gio. Matteo, Gerard Turnhout, Silvestro Durante, William Mundy, Francesco Foggia, Hercole Bernabei, Thos. Morley, Henry Purcell, Johannes Mouton, Dr. Pepusch, and Paolo Petti.

Sanctus, etc. (W. Croft.) . . . p. 1	Miserere nostri. (Thos. Tallis.) . . . . . p. 186
Al rigor. La Spagnola. (A. Steffani.) . . . . . 9	O sacrum convivium. ( <i>id.</i> ) . . . 318
Qui diligit Mariam. ( <i>id.</i> ) . . . 12	O Seigneur, que des gens.
Gettano i re. ( <i>id.</i> ) . . . . . 32	(Claude le Jeune.) . . . . . 193
When David heard. (T. Weelkes.) 49	A toy mon Dieu. ( <i>id.</i> ) . . . . . 195
Miserere nostri. (W. Damon.) 54	Sois ententif, mon peuple. ( <i>id.</i> ) 197
Quem dicunt homines . . . . . 65	Ave, lumen gratiæ. (R. Fayrfax.) 209
Et Jesum benedictum . . . . . 69	Non si vedrà giamai. (Giov. Gero.) . . . . . 218
Responsum accepit Simeon . . . 71	O Maria mater pia . . . . . 219
Ogni loco. (Palestrina.) . . . 75	Cantan fra rami. (Giov. Matteo.) 220
Poscia che per mio mal. ( <i>id.</i> ) . 80	Vous perdez tems . . . . . 221
Mori quasi il mio core. ( <i>id.</i> ) . 189	Contentez vous . . . . . 223
Citta di Dio. ( <i>id.</i> ) . . . . . 360	Mon cœur se recommand. (G. Turnhout.) . . . . . 224
Sicut cervus. ( <i>id.</i> ) . . . . . 365	Kyrie eleison. (S. Durante.) . 233
Dissi al'amata mia. (L. Marenzio.) 89	O Lord, I bow the knee. (W. Mundy.) . . . . . 241
Dolorosi martir. ( <i>id.</i> ) . . . . . 373	Kyrie eleison. (F. Foggia.) . 251
Miserere mei Deus. (Josquin des Pres.) . . . . . 93	Perfice gressus meos. (H. Bernabei.) . . . . . 273
Per illud ave prolatum. ( <i>id.</i> ) . 217	I am the resurrection; the Funeral Service. (Thos. Morley and H. Purcell.) . . . . . 289
Stabat Mater. ( <i>id.</i> ) . . . . . 121	Miseremini mei. (Joh. Mouton.) 301
Eja Mater. ( <i>id.</i> ) . . . . . 128	Cutis mea. ( <i>id.</i> ) . . . . . 304
O souverain Pasteur. (Clemens non Papa.) . . . . . 137	Lord, hear my prayer. (W. Byrd.) . . . . . 325
Vox in Rama. ( <i>id.</i> ) . . . . . 307	Lord, in thine anger. ( <i>id.</i> ) . . 327
Vobis datum est. (Const. Porta.) 145	O Lord my God. ( <i>id.</i> ) . . . . . 333
<i>Id.</i> , the parts inverted. ( <i>id.</i> ) . 149	Penelope that longed. ( <i>id.</i> ) . . 338
Senex puerum portabat . . . . . 153	Compel the hawk. ( <i>id.</i> ) . . . . . 344
Crucifixus etiam. (Lud. a Victoria.) . . . . . 157	If in thine heart. ( <i>id.</i> ) . . . . . 350
O Domine Jesu Christe . . . . . 160	Love would discharge. ( <i>id.</i> ) . . 356
Domine quando veneris. (Bonus.) 164	Cruda Amarilli. (Paolo Petti.) 379
Hei mihi, Domine. ( <i>id.</i> ) . . . . . 170	
Benedictus qui venit. (Orlando di Lasso.) . . . . . 175	

Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5054.]

## 175.

A volume of Duetts, with a bass accompaniment, composed by Agostino Steffani, in the latter part of the seventeenth century.

Mi voglio far intendere . . . . .	p. 1	Another copy in <i>Add. Ms.</i> 5331
E perche non m'uccidate . . . . .	9	<i>ib.</i>
E cosi mi compatite . . . . .	16	<i>ib.</i>
Su ferisci alato arcier . . . . .	25	5332
Ribellative, o pensieri . . . . .	32	<i>ib.</i>
Pria ch'io faccia . . . . .	38	<i>ib.</i>
Saldi marni . . . . .	46	<i>ib.</i>
Rauvediti, mio core . . . . .	61	<i>ib.</i>
Vorrei dire . . . . .	71	5331
Tengo per infallibile . . . . .	85	5329
Quanto care al cor . . . . .	97	5332
Questo fior . . . . .	107	5331
Gelosia, che vuoi da me . . . . .	116	<i>ib.</i>
Cangia pensier, mio cor . . . . .	126	5332
Ho scherzato in verita . . . . .	133	<i>ib.</i>
Ah, che l'ho sempre detto . . . . .	143	5331
Non vene state a ridere . . . . .	155	<i>ib.</i>
Sia maledetto amor . . . . .	168	5329
Gelosia (different from that above) . . . . .	180	<i>ib.</i>
Che volete, o crude pene . . . . .	192	5330
Inquieto mio cor . . . . .	200	<i>ib.</i>
Non so chi mi piago . . . . .	209	<i>ib.</i>
Quando mai verrà quel di . . . . .	219	5331
Nel tempo ch'amai . . . . .	229	5329
Soavissime catene . . . . .	237	5332
Senza affanni . . . . .	238	5330
Lungi dal idol mio . . . . .	243	<i>ib.</i>
Dir che giovi al mal d'amore . . . . .	252	5329
Occhi perche piangete . . . . .	260	5056 and 5330
Rio destin . . . . .	269	<i>ib.</i>
Placidissime catene . . . . .	274	5330
O felice l'onda . . . . .	285	<i>ib.</i>
M'hai da piangere . . . . .	297	<i>ib.</i>
Chi dirà che nel veleno . . . . .	303	
Gran tormento è innamorar . . . . .	324	5330
Aure, voi che volate . . . . .	329	5329
Io mi rido de' tuoi dardi . . . . .	339	5330
Vuol il ciel ch'io sia legato . . . . .	345	

The last twelve are in the handwriting of John Immyns, who founded the Madrigal Society, 1741.

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5055.]

## 176.

A volume of Duetts, composed in the latter part of the seventeenth century, by the following Italian masters, viz., Agostino Steffani, Pietro Torri, Alessandro Stradella, Francesco Antonio Pistocchi, Feroci, Bernardo Pasquini, and Antonio Lotti.

Son lontano da chi. (A. Steffani.) . . . . .	p. 1	Another copy in <i>Add. Ms.</i> 5330
E un inferno di sciagure. ( <i>id.</i> ) . . . . .	4	
<i>Id.</i> Different music. ( <i>id.</i> ) . . . . .	5	



Troppo cruda. (A. Steffani.) . . .	p. 7	Another copy in <i>Add. Ms.</i> 5332
Occhi, perche piangete. ( <i>id.</i> ) . . .	13	5055 and 5330
Rio destin. ( <i>id.</i> ) . . .	20	<i>ib.</i>
Quando un Eroee. ( <i>id.</i> ) . . .	22	5332
O care catene. ( <i>id.</i> ) . . .	31	<i>ib.</i>
Quando ti stringo. ( <i>id.</i> ) . . .	34	5330
Combato. ( <i>id.</i> ) . . .	38	
Dolce labro. ( <i>id.</i> ) . . .	40	5330
In amarti o bella. ( <i>id.</i> ) . . .	45	<i>ib.</i>
Vò dicendo. ( <i>id.</i> ) . . .	48	5331
Voi vene pentirete. ( <i>id.</i> ) . . .	57	<i>ib.</i>
Libertà. ( <i>id.</i> ) . . .	66	<i>ib.</i>
Turbini tempestosi. ( <i>id.</i> ) . . .	69	<i>ib.</i>
Porto ne lumi un mare. ( <i>id.</i> ) . . .	77	5332
Che non sà che cosa. ( <i>id.</i> ) . . .	82	<i>ib.</i>
No non voglio. ( <i>id.</i> ) . . .	85	<i>ib.</i>
Tien mi il cor. ( <i>id.</i> ) . . .	90	<i>ib.</i>
O mia vita. ( <i>id.</i> ) . . .	93	<i>ib.</i>
Già tu parti. ( <i>id.</i> ) . . .	95	
No mai nol diro. ( <i>id.</i> ) . . .	97	5330
Son erede di tormenti. ( <i>id.</i> ) . . .	99	<i>ib.</i>
Non voglio no. ( <i>id.</i> ) . . .	105	5329
Piagge fiorite. (P. Torri.) . . .	110	5335
Per te, mio bene. ( <i>id.</i> ) . . .	120	<i>ib.</i>
Dal arco d'un bel ciglio. ( <i>id.</i> ) . . .	126	<i>ib.</i>
Odi, O Lilla. ( <i>id.</i> ) . . .	130	<i>ib.</i>
Da me lungi. ( <i>id.</i> ) . . .	140	<i>ib.</i>
Valli secrete. ( <i>id.</i> ) . . .	152	<i>ib.</i>
Vivo in pene. ( <i>id.</i> ) . . .	156	<i>ib.</i>
Troppo grave. (A. Stradella.) . . .	159	
M'incateno Cupido. (F. A. Pistocchi.)	164	
Che sara di te. (Feroci.) . . .	167	
D'improvviso riede il riso. ( <i>id.</i> ) . . .	170	
E destino. (B. Pasquini.) . . .	173	
Io mi parto. (A. Steffani.) . . .	177	5331
Dolce e per voi. ( <i>id.</i> ) . . .	185	<i>ib.</i>
Dolce labro. ( <i>id.</i> ) . . .	191	5330
Conduceti mi verso il porto. ( <i>id.</i> ) . . .	195	
Sol negl'occhi. ( <i>id.</i> ) . . .	199	5330
Ho che lungi. (A. Lotti.) . . .	207	

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5056.]

### 177.

A volume of Songs and Duetts, by different composers, about the middle of the eighteenth century. With accompaniments.

Da te lungi, O volto amato . . .	p. 1
Cara addio. (Gennaro Manna, in Roma, 1748.) . . .	9
Bastan l'affanni miei. (Giov. Cocchi.) . . .	19
Che non mi disse un di. (Giov. Batt. Pergolesi.) . . .	29
Quando saprai chi sono. (Andrea Bernasconi.) . . .	36

Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5057.]



## 178.

A volume of Motetts, in score, for five voices; chiefly, if not entirely, composed by William Byrd, [1589.]

Gaudeamus omnes . . . . .	p. 1	Apparebit in finem . . . . .	p. 88
<i>Id.</i> . . . . .	5	Vigilate, nescitis . . . . .	94
Precamur, sancte Domine . . . . .	9	In resurrectione tua . . . . .	103
Tristitia et anxietas . . . . .	14	Respice, Domine . . . . .	107
Sed, tu Domine . . . . .	23	Lætentur cœli . . . . .	110
De lamentatione Hieremiæ . . . . .	29	Fac cum servo tuo . . . . .	114
Defecit in dolore . . . . .	34	Domine, secundum multitudinem	122
Sed tu, Domine . . . . .	40	Tribulationes civitatum . . . . .	128
Sordes ejus in pedibus . . . . .	45	Timor et hebitudo . . . . .	132
Laudate Dominum . . . . .	50	Nos enim pro peccatis . . . . .	138
O vos omnes . . . . .	59	Quis me statim . . . . .	143
Domine, tu jurasti . . . . .	65	Plorans plorabit . . . . .	148
Audivi vocem de cœlo . . . . .	73	Dic Regi . . . . .	151
Defixæ sunt in terram . . . . .	79	Mirabile misterium . . . . .	155

Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5058.]

## 179.

A volume of Motetts, in score, for five and six voices, by different English composers of the sixteenth century.

Domine, prestolamur. (W. Bird.) . . . . .	p. 1	Salvator mundi. (Thos. Tal- lis.) . . . . .	p. 13
Attollite portas. ( <i>id.</i> ) . . . . .	49	Domine, quis habitabit. ( <i>id.</i> ) . . . . .	121
Ave, Dei Patris. (Rob. Johnson.)	17	Incipit Lamentatio. ( <i>id.</i> ) . . . . .	137
Aspice, Domine. (Peter Phillips.)	59	De lamentatione Hieremiæ. ( <i>id.</i> )	149
Miserere mei, Deus. (Christ. Tye.)	71	Absterge Domine. ( <i>id.</i> ) . . . . .	169
Osplendor gloriæ. (John Taver- ner.) . . . . .	91	Sabbatum transisset. ( <i>id.</i> ) . . . . .	179

Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5059.]

## 180.

Scales and examples in Harmony, by John Christopher Pepusch. Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5060.]

## 181.

“ ‘The ways of Zion do mourn;’ an Anthem performed in King Henry the Seventh’s Chappel at Westminster, at the funeral of Queen Caroline, on the 17th day of December, 1737. Compos’d by George Frederick Handel.” Full score. Oblong Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5061.]

## 182.

“Messiah, an Oratorio, composed by George Frederick Handel.” Full score. Oblong Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5062.]

## 183.

"Saul," an Oratorio, in full score, by George Frederick Handel. Folio. Middle of the XVIIIth cent. [*Add. Mss.* 5319.]

This and the eighteen following volumes, Nos. 5319 to 5337, were presented to the British Museum by Sir John Hawkins, in 1789.

## 184.

"Israel in Egypt," an Oratorio, in full score, by George Frederick Handel. Large Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5320.]

## 185.

"Acis and Galatea," a Serenata, in full score, by George Frederick Handel. At the end is an Italian Song, "De l'aquila," with an accompaniment for the arch-lute. Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5321.]

## 186.

Twelve Duets, by George Frederick Handel. These are printed, and known by the designation of "Chamber Duets." Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5322.]

## 187.

"Te Deum and Jubilate" in D major, in full score, by George Frederick Handel. Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5323.]

## 188.

"Phœbe," a Pastoral Drama, in full score, set to music by Dr. Maurice Greene, in the early part of the eighteenth century; the words by Dr. John Hoadly. Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5324.]

## 189.

"Florimel, or Love's Revenge," a Pastoral Drama, set to music by Dr. Maurice Greene, in the early part of the eighteenth century; the words by Dr. John Hoadly. Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5325.]



## 190.

"The Song of Deborah and Barak," set to music, in full score, by Dr. Maurice Greene, in the early part of the eighteenth century. Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5326.]

## 191.

A volume containing the following Anthems, by Dr. Maurice Greene:

The Lord is my strength . . . . .	p. 1	O give thanks . . . . .	p. 147
God is our hope . . . . .	13	Lord, let me know my end . . .	166
I will give thanks . . . . .	36	My soul truly waiteth . . . . .	174
I will alway give thanks . . . . .	52	Acquaint thyself with God . . .	186
Hear my prayer, O God . . . . .	64	O Lord, our Governor . . . . .	195
O Lord, give ear . . . . .	73	I will magnify thee, O God . . .	210
O God, thou art my God . . . . .	84	Lord, how are they increased . .	221
I will seek unto God . . . . .	98	O how amiable are thy dwellings	230
Have mercy on me . . . . .	106	At the end is a chant by	
Let God arise . . . . .	126	Dr. Greene, in B flat.	

Oblong Quarto. Middle of the XVIIIth cent. [*Add. Mss.* 5327.]

## 192.

"Hercules," a Serenata, in score, having this inscription at the end: "Finis, John (originally written *Doctor*) Stanley." Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 5328.]

## 193.

Duetts, chiefly for treble and bass, composed by Agostino Stefani, about the end of the seventeenth century.

Sia maledetto amor . . . . .	p. 1	Another copy in <i>Add. Ms.</i> 5055
Gelosia, che vuoi da me . . . . .	17	. . . . . <i>ib.</i>
Tengo per infallibile . . . . .	31	. . . . . <i>ib.</i>
Aure, voi che volate . . . . .	46	. . . . . <i>ib.</i>
Non voglio . . . . .	58	. . . . . 5056
Siete il più bizzarro . . . . .	66	
Dir che giovi . . . . .	70	. . . . . 5055
In amor chi vuol godere . . . . .	76	
Non te lo dissi . . . . .	82	
Luci belle non tanta fretta . . . . .	86	
La fortuna su la ruota . . . . .	90	
Labri belli . . . . .	96	
E spento l'ardore . . . . .	102	
Nel tempo ch'amai . . . . .	105	. . . . . 5055
Fulminate, saettate . . . . .	107	
Più non amo . . . . .	114	
Quel bel foco . . . . .	116	



Luci belle, dove siete . . . . .	p. 121
La ragion mi porge l'armi . . . . .	128
Cupido vuol pace . . . . .	135
Quest'è l'ultima . . . . .	139
Mia speranza illanguidita . . . . .	143
Oh che voi direste . . . . .	147
Lilla mia . . . . .	152
M'ingannasti, fanciullo . . . . .	155
Torno a dar vita . . . . .	159

Oblong Quarto. Early part of the xviii<sup>th</sup> cent. [*Add. Mss.* 5329.]

## 194.

Duetts, for treble and contralto, composed by Agostino Steffani, towards the end of the seventeenth century. Prefixed is a printed "Memoir of the life of Sig. Agostino Steffani, sometime master of the electoral chapel at Hanover, and afterwards Bishop of Spiga," in which is a short detail of Buononcini's plagiarism in regard to Lotti's Madrigal, "In una siepe ombrosa."

Inquieto mio cor . . . . .	p. 1	Another copy in <i>Add. Ms.</i> 5055
Non sò chi mi piago . . . . .	11	<i>ib.</i>
Senza affanni . . . . .	23	<i>ib.</i>
Son lontano da chi adoro . . . . .	27	5056
Quando ti stringo . . . . .	31	<i>ib.</i>
Dolce labro . . . . .	36	<i>ib.</i>
In amarti . . . . .	44	<i>ib.</i>
Libertà . . . . .	49	<i>ib.</i>
Turbini tempestosi . . . . .	55	<i>ib.</i>
Chi non sà . . . . .	66	<i>ib.</i>
Già tu parti . . . . .	71	<i>ib.</i>
Nò mai no'l diro . . . . .	74	<i>ib.</i>
Son erede di tormenti . . . . .	76	<i>ib.</i>
Lungi dal idol mio . . . . .	86	5055
Che volete . . . . .	99	<i>ib.</i>
Occhi, perche piangete . . . . .	110	5055 and 5056
Rio destin . . . . .	122	<i>ib.</i>
Placidissime catene . . . . .	130	5055
O felice l'onda . . . . .	143	<i>ib.</i>
M'ai da piangere . . . . .	153	<i>ib.</i>
Gran tormento . . . . .	167	<i>ib.</i>
Cor vagante . . . . .	170	
Io mi rido . . . . .	173	<i>ib.</i>
Libertà non posso soffrir . . . . .	180	
S'io vivo . . . . .	185	
Crudo amor . . . . .	188	
Sol negl'occhi . . . . .	198	5056
Porto l'alma . . . . .	204	
Pensa, o core . . . . .	209	

Oblong Quarto. Early part of the xviii<sup>th</sup> cent. [*Add. Mss.* 5330.]

## 195.

Duetts, for treble and tenor, composed by Agostino Steffani, towards the end of the seventeenth century.

Vò dicendo al mio pensiero . . . . .	p. 1	Another copy in <i>Add. Ms.</i> 5056
E perche non m'uccidete . . . . .	15	5055
E cosi mi compatite . . . . .	27	<i>ib.</i>
Questo fior . . . . .	39	<i>ib.</i>
Vorrei dire . . . . .	50	<i>ib.</i>
Gelosia, che vuoi da me . . . . .	62	<i>ib.</i>
Ah che l'ò sempre detto . . . . .	74	<i>ib.</i>
Non vene state . . . . .	89	<i>ib.</i>
Quando mai verrà . . . . .	107	<i>ib.</i>
Dolce è per voi soffrire . . . . .	118	5056
Forma un mare . . . . .	127	
Se potessi almeno . . . . .	141	
Il mio seno . . . . .	154	
Io voglio provar . . . . .	160	
Navicella che ten vai . . . . .	165	
Io mi parto . . . . .	169	<i>ib.</i>
Pera Clori . . . . .	176	
Cruda Lilla . . . . .	183	
Mi voglio far intendere . . . . .	187	5055
Voi vene pentirete . . . . .	198	5056

Oblong Quarto. Early part of the XVIIIth cent. [*Add. Mss.* 5331.]

## 196.

Duetts, for two trebles, composed by Agostino Steffani, towards the end of the seventeenth century.

Vuol il ciel . . . . .	p. 1	
Che sarà di quel pensiero . . . . .	7	
Parlo e rido . . . . .	20	
Troppo cruda . . . . .	24	Another copy in <i>Add. Ms.</i> 5056
Quando un Eroe . . . . .	36	<i>ib.</i>
O care catene . . . . .	48	<i>ib.</i>
Porto ne lumi . . . . .	53	<i>ib.</i>
Nò nò non voglio . . . . .	60	<i>ib.</i>
Tienmi il cor . . . . .	66	<i>ib.</i>
O mia vita . . . . .	70	
Su ferisci . . . . .	75	5055
Ribellatevi . . . . .	85	<i>ib.</i>
Pria che faccia . . . . .	93	<i>ib.</i>
Saldi marmi . . . . .	104	5056
Ravvediti, mio core . . . . .	124	<i>ib.</i>
Se a morire . . . . .	132	
Quanto care . . . . .	138	5055
Cangia pensier . . . . .	151	<i>ib.</i>
Hò scherzato . . . . .	160	<i>ib.</i>
Soavissime catene . . . . .	171	<i>ib.</i>

Oblong Quarto. Early part of the XVIIIth cent. [*Add. Mss.* 5332.]



## 197.

A volume, containing the following compositions, by Henry Purcell.

The Music in the Opera of "King Arthur." Full score. Incomplete. fol. 1.

The Music in "The Libertine." Full score. Incomplete. fol. 54.

An Ode set to Music for the Yorkshire Feast. Full score. fol. 59.

This volume bears, at the commencement, the autograph signatures of Dr. William Croft, organist of Westminster Abbey, and of James Kent, organist of Winchester Cathedral.

Folio. End of the xviii<sup>th</sup> cent. [*Add. Mss.* 5333.]

## 198.

"Sylla," an Opera, by Giovanni Buononcini. Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 5334.]

## 199.

A volume of Duets for different voices, by Italian composers of the seventeenth century.

*Piaggie fiorite. (Pietro Torri.) p. 1	Pria ch'adori (H. Barnabei.) p. 128
*Per te, mio bene. ( <i>id.</i> ) . . . 15	Prendi amor. (Ant. Veracini.) 146
*Dall' arco. ( <i>id.</i> ) . . . 25	*M'incatenò cupido. (Fr. Ant. Pistocchi.) . . . 173
*Odi, O Lilla. ( <i>id.</i> ) . . . 30	*D'improvviso riede. (Feroxi.) . 178
*Da me lungi. ( <i>id.</i> ) . . . 46	Amor, che far deggio. ( <i>id.</i> ) . 181
*Valli secrete. ( <i>id.</i> ) . . . 63	*Che sarà di te. ( <i>id.</i> ) . . . 189
*Vivo in pene. ( <i>id.</i> ) . . . 69	Aure care. ( <i>id.</i> ) . . . 194
Sol di pianto. ( <i>id.</i> ) . . . 74	Nel seno d'amore. ( <i>id.</i> ) . . 209
*Chi dirà. (A. Stradella.) . . 96	Dal mio sen. ( <i>id.</i> ) . . . 213
*Tropo grave. ( <i>id.</i> ) . . . 119	

The pieces marked thus \* are also in *Add. Ms.* 5056.

Oblong Quarto. Early part of the xviii<sup>th</sup> cent. [*Add. Mss.* 5335.]

## 200.

A volume containing Rounds, Catches, Madrigals, etc., in score, chiefly taken from the three works edited by Thomas Ravenscroft, at the beginning of the 17<sup>th</sup> century, intitled Pammelia, Deuteromelia, and Melismata. At the end are twelve organ voluntaries, by Dr. William Croft.

Trole the bowl . . . . .	(Pammelia.) . . . . .	fol. 1
Farewell, mine own sweet heart . . . . .	( <i>id.</i> ) . . . . .	<i>ib.</i>
Stir the fire . . . . .		2
Brooms for old shoes . . . . .	(Melismata.) . . . . .	3
My mistress will not be content . . . . .	( <i>id.</i> ) . . . . .	<i>ib.</i>

Musing mine own self . . . . .	(Pammelia.) . . . . .	fol. 3 b.
To Portsmouth . . . . .	(id.) . . . . .	ib.
Let's have a peal . . . . .	(id.) . . . . .	4
Love, sweet love . . . . .	(id.) . . . . .	ib.
I lay with an old man . . . . .	(Melismata.) . . . . .	4 b.
Remember, O thou man . . . . .	(id.) . . . . .	ib.
New oysters . . . . .	(Pammelia.) . . . . .	5
What hap had I . . . . .	(id.) . . . . .	ib.
Of all the birds . . . . .	(Deuteromelia.) . . . . .	5 b.
Blow thy horn . . . . .	(Pammelia.) . . . . .	7
Attend, my people . . . . .	(id.) . . . . .	ib.
Hey down, heave and ho . . . . .	(id.) . . . . .	7 b.
O Lord turn not away . . . . .	(id.) . . . . .	8
O Lord, in thee is all my trust . . . . .	(id.) . . . . .	ib.
There lies a pudding . . . . .	(id.) . . . . .	8 b.
Go no more to Brentford . . . . .	(id.) . . . . .	ib.
The wind blows out of the west . . . . .	(id.) . . . . .	9 and 11
I am athirst . . . . .	(id.) . . . . .	9 b.
The lark, linnet, and nightingale . . . . .	(id.) . . . . .	ib.
Hey down, behold and see . . . . .	(id.) . . . . .	10
Yonder comes a courteous knight . . . . .	(Deuteromelia.) . . . . .	10 b.
Let's be merry . . . . .	(id.) . . . . .	11 b.
Give us once a drink . . . . .	(Deuteromelia.) . . . . .	12
As I went by the way . . . . .	(Melismata.) . . . . .	12 b.
I have house and land in Kent . . . . .	(id.) . . . . .	13
The marriage of the frog and the mouse . . . . .	(id.) . . . . .	13 b.
To-morrow the fox will come . . . . .	(Deuteromelia.) . . . . .	14
Glad am I . . . . .	(id.) . . . . .	15 and 34
Oaken leaves in the merry wood . . . . .	(Pammelia.) . . . . .	15
Ut, re, mi, fa, sol . . . . .	(id.) . . . . .	15 b.
The courtier's good morrow . . . . .	(Melismata.) . . . . .	16
Now kiss the cup . . . . .	(Pammelia.) . . . . .	17
O my fearful dreams . . . . .	(id.) . . . . .	17 b.
My dame has in her hutch . . . . .	(id.) . . . . .	ib.
How merrily we live. Madrigal. (By Mich. Este.) . . . . .		18
Martin said to his man . . . . .	(Deuteromelia.) . . . . .	19 b.
Dery ding ding . . . . .	(Melismata.) . . . . .	20
I pray you, good mother . . . . .	(id.) . . . . .	ib.
Long have we been perplext . . . . .	(id.) . . . . .	20 b.
Miserere nostri . . . . .	(Pammelia.) . . . . .	21 b.
Joan, come kiss me now . . . . .	(id.) . . . . .	ib.
Banbury ale . . . . .	(id.) . . . . .	ib.
The white delightful swan. Madrigal. (By Oraz. Vecchi.) . . . . .		22
In flower of April. Madrigal. (A. Ferabosco.) . . . . .		24 b.
Shall I live so far distant. Madrigal. (L. Marenzio.) . . . . .		27
Take a ladle . . . . .		31
Ave Maria, gratia plena . . . . .		ib.
Hey hoe, nobody at home. Incorrect. (Pammelia.) . . . . .		ib.
Peter Pluff begins to stare . . . . .		31 b.
Up and down this world . . . . .		ib.
Sweet boys rise aloft . . . . .		ib.
Sitting by the fire . . . . .		ib.
Why may not my goose . . . . .		32
Come, come away, boys . . . . .		32 b.
Barrels thirty-six . . . . .		ib.
What's the matter . . . . .		33
Fryar Bacon, O man . . . . .		33 b.
Sweet sugar'd Sue . . . . .		ib.
Tom, follow Will . . . . .		34



Some thirty or forty . . . . .	fol. 34 b.
Old Obadia says Ave Maria . . . . .	35
Bonny lads, sith we're ben met . . . . .	35 b.
Twelve Organ Voluntaries, by William Croft . . . . .	37-46

Oblong Folio. Latter part of the xviii<sup>th</sup> cent. [*Add. Mss.* 5336.]

## 201.

A volume containing

The Music in "Timon of Athens," in score, by Henry Purcell. p. 1.

The Music in "Bonduca," in score, by Henry Purcell. p. 48.

"Clori, son fido amante." A Madrigal for five voices, by Alessandro Stradella. p. 80.

"Thou soft invader," a Duett, in score, from Solomon, by Dr. William Boyce. p. 94.

Six Sonatas for a violin and bass, by — Graff. p. 108.

Two Songs, in four parts, by Le Tessier, 1597. Begin.

"Au joly bois," and "Su la riva." p. 148.

"Round about"; a four part Song, by John Bennett. (From Ravenscroft's *Brief Discourse*.) p. 152.

"Jack boy, ho boy"; a round from Pammelia. p. 153.

"Sing we this roundelay"; round for four voices. p. 154.

"Here, drawer"; catch for three voices. p. 154.

A Glee in praise of Sack, by Dr. John Wilson. p. 156.

"View here the youth"; an elegy for three voices, by Dr. William Boyce. p. 160.

Folio. xviii<sup>th</sup> cent. [*Add. Mss.* 5337.]

## 202.

The Psalms of David [the commencement only of each], set to music as Canons, and dedicated to King James I., by Sydrach Rahel. Quarto. Beginning of the xviii<sup>th</sup> cent. It formerly belonged to the Old Royal Library. [*Add. Mss.* 5341.]

## 203.

A volume of antient English Songs, for two, three, and four voices, by different composers, of the latter part of the fifteenth and beginning of the sixteenth centuries.

The farther I go, the more behynde. Two voices. (Wm. Newark.) fol. 4 b.

A! my herte, I knowe you well. Two voices. . . . . 5 b.

What causyth me wofull thoughtis. Two voices. (Wm. Newark.) . . . . . 6 b.

So fer, I trow, from remedy. Two voices. (*id.*) . . . . . 8 b.

My wofull hart in paynful weryness. Two voices. (Sheryngam.) . . . . . 9 b.

Printed in Burney's *History of Music*, vol. ii. p. 544.

- Demyd wrongfully. The Treble part only, and that incomplete . fol. 11 b.  
 O, my desyre, what eyleth the? Imperfect in both parts. (Wm. New-  
 ark.) . . . . . 15  
 Lett serche your myndis. Fragment of the Tenor part only. (Ham-  
 shere.) . . . . . 16  
 Love fayne wolde I. Treble part only . . . . . 16 b.  
 Now the lawe is led. Tenor part only. (Rycardus Davy.) . . . . . 21  
 — That was my woo, is nowe my most gladness. Two voices. (R. Fayrfax.) 21 b. *See his score p. 85*  
 Printed by Burney, *ib.* vol. ii. p. 546.  
 — Benedicite! whate dremyd I this nyzt. Three voices . . . . . 22 b. — *do*  
 To complayne me, alas! why shulde I so. Three voices . . . . . 24 b.  
 Alas! it is I that wote nott what to say. Three voices. (Turges.) . . . . . 26 b. — *do*  
 Printed by Burney, *ib.* vol. ii. p. 548.  
 I am he that hath you dayly servyd. Incomplete. (Edmund Turges.) . 28 b.  
 But why am I so abusyd. Three voices. (Wm. Newarke.) . . . . . 33 b.  
 Yovre counturfeyting with doubyll delyng. Three voices. (*id.*) . . . . . 35 b. — *do*  
 Printed by Burney, *ib.* vol. ii. p. 541.  
 — Thus musyng in my mynd. Three voices. (*id.*) . . . . . 37 b.  
 Most clere of colour. Three voices. (Robard Fayrfax.) . . . . . 39 b.  
 I love, loved, and loved wolde I be. Three voices. (*id.*) . . . . . 41 b.  
 Alas! for lak of her presens. Three voices. (*id.*) . . . . . 43 b.  
 That was my joy, is now my woo. Three voices . . . . . 44 b.  
 — Sumwhat musyng. Three voices. (Robard Fayrfax.) . . . . . 46 b.  
 Printed in Ritson's *Ancient Songs*, p. 87.  
 Madam, defrayne, ye me retayne. Three voices . . . . . 48 b. — *do*  
 I thynk suerly. Three voices . . . . . 49 b. — *do*  
 O rote of trowth. (Bassus ad placitum.) Three voices. (Tutor.) . . 51 b.  
 I love, I love, and whom love ye. Three voices. (Syr Thos. Phelyppis.) 54 b.  
 — Complayne I may where evyr I go. Three voices . . . . . 59 b.  
 Alone here I sytt. Three voices . . . . . 61 b.  
 A! my dere son, sayd Mary. Three voices . . . . . 63 b.  
 Jhesu, mercy, how may this be. Four voices. (Browne.) . . . . . 66 b.  
 Affraid, alas! and whi so sodenli. Four voices . . . . . 71 b.  
 Woffully araid, my blode, man, for the ran. Four voices. (Wm. Cornyssh,  
 Jun.) *Altho was se dy. 1514* . . . . . 76 b. —  
 A! gentill Jhesu. Four voices. (Sheryngam.) . . . . . 80 b.  
 Woffully arayd. Four voices. (Browne.) . . . . . 86 b.  
 My feerfull dreame nevyr forgete can I. Three voices. (Gilbert Banastir.) 90 b.  
 A! blessid Jhesu, hough fortunyd this. Three voices. (Richard Davy.) 95 b.  
 A! my hert, remembir the well. Three voices. (*id.*) . . . . . 99 b.  
 — Margaret meke, whom I now seke. Three voices. (Browne.) . . 102 b.  
 See Hawkins's *History of Music*, vol. iii. p. 22.  
 — Jhoone is sike and ill at ease. Three voices. (Rychard Davy.) . . 106 b.  
 Ay be sherewe you, be my fay. Three voices. (Wm. Cornyssh, Jun.) 109 b.  
 Printed in Hawkins, *ib.* vol. iii. p. 3, and Ritson's *Ancient Songs*, p. 101.  
 — Who shall have my fayre lady? Three voices . . . . . 112 b.  
 — Hoyda, joly rutturkyn. Three voices. (Wm. Cornyssh, Jun.) . . 114 b.  
 Printed in Hawkins, *ib.* vol. iii. p. 9.  
 From stormy wyndis and grevous wethir. Three voices. (Edmund  
 Turges.) . . . . . 117 b.  
 — This day dawes, this gentill day. Three voices . . . . . 121 b.  
 Smale pathis to the grene wood. Three voices . . . . . 124 b.  
 Enforce yourselfe as Goddis knyzt. Three voices. (Edmund Turges.) 128 b.  
 Be hit knowyn to all that byn here. Three voices . . . . . 131 b.  
 — In a slumbir late as I was. Three voices . . . . . 135 b.

This volume belonged to Dr. Robert Fayrfax, by whom  
 some of the music is composed; and subsequently to Ralph



Thoresby, of Leeds. An account is given of it by Dr. Burney, and Sir J. Hawkins, in their Histories of Music.

Vellum. Quarto. End of the xvth cent. [*Add. Mss.* 5465.]

## 204.

A collection of Latin and English Hymns and Songs, in parts, composed towards the end of the fifteenth century. Some of them have been printed by Joseph Ritson, in his *Antient Songs*, 8vo, 1790.

Miserere michi, Domine . . . . .	fol. 1
Stella celi extirpavit . . . . .	1 b.
Synge we to this mery company. <i>De Sancta Maria</i> . . . . .	2 b.
Johannes assecrētis. <i>De Sancto Johanne</i> . . . . .	3 b.
Sonet laus per secula. <i>De Innocentibus</i> . . . . .	4 b.
Nowelle, nowelle. <i>In die Nativitatis</i> . (Smert.) . . . . .	5 b.
Nowelle, nowelle. <i>In die Nativitatis</i> . . . . .	6 b.
Mervele noyt, Josep. <i>In die Nativitatis</i> . . . . .	8
Man, be joyffulle. <i>In die Nativitatis</i> . . . . .	9 b.
Make us meri this new yere. <i>In die Circumcisionis</i> . . . . .	10 b.
Salve, sancta parens . . . . .	11 b.
In every state, in every degre . . . . .	12 b.
Ave, decus seculi. <i>De Sancta Maria</i> . (Smert, Ric.) . . . . .	13 b.
Soli Deo sit laudum gloria. <i>In die Nativitatis</i> . . . . .	14 b.
At the end are these words:—"Smert, Deu garde. Trouluffe, bon jour."	
Have mercy of me, Kynge of blisse. <i>In die Nativitatis</i> . . . . .	15 b.
At the end is "Smert Ricard. de Plymptre."	
Regi canamus glorie. <i>In die Nativitatis</i> . . . . .	16 b.
O radix Jesse. <i>In die Nativitatis</i> . . . . .	17 b.
O clavis David inclita. <i>In die Nativitatis</i> . (Smert.) . . . . .	18 b.
O David, thow nobelle key. (Trouluffe, Jhon; Smert, Ric.) . . . . .	19 b.
Pray for us, that we saved be. <i>Sancti Stephani</i> . . . . .	20 b.
Psallite gaudentes . . . . .	} <i>De Innocentibus</i> . . . . .
When God was borne . . . . .	
Worchepe we this holy day. <i>De Innocentibus</i> . . . . .	22 b.
Laudamus te . . . . .	} <i>De Nativitate Domini</i> . . . . .
O blesse God in Trinite . . . . .	
Letare, Cantuaria. <i>De Sancto Thoma</i> . . . . .	24 b.
Now make we joye. <i>De Nativitate</i> . . . . .	25 b.
Jhesu, fili Virginis . . . . .	} <i>De Nativitate</i> . (Smert.)
Jhesu, of a mayde thow woldest be borne	
Spes mea in Deo est . . . . .	} . . . . .
When lordechype is loste . . . . .	
I pray jeu alle . . . . .	27 b.
Jhesu, fili Dei . . . . .	} <i>De Nativitate</i> . (Smert. Trouluffe.)
Glorius God in Trinite . . . . .	
Tydynges trew, ther buthe come newe. <i>De Nativitate</i> . . . . .	30 b.
Nascitur ex virgine . . . . .	} <i>De Nativitate</i> . (Smert.)
A childe ys borne of a mayde . . . . .	
Do welle, and drede no man . . . . .	32 b.
Alleluya, now may we myrthis make. <i>De Nativitate</i> . . . . .	33 b.
Pray for us, thow Prince of pesse. <i>De Johanne</i> . . . . .	34 b.
How shalle Y plect a creature uncerteyne . . . . .	35 b.
Proface, welcome, welcome . . . . .	} <i>De Nativitate</i> . . . . .
Thys tyme ys borne a chylde of grace. }	

Jhesus autem hodie regressus est . . . }  
 When Jhesus Criste baptyzed was . . . } *Epiphanie* . . . fol. 37 b.

At the end are the following mottos, "Hyt ys gode to be gracios, sayde John Trouluffe." "Welle fare thyn herte, sayde Smert."

Clangat tuba, martir Thome . . . } *Sancti Thome* . . . 38 b.

Oute of the chaffe was pured this corne } . . . 39 b.

Man, asay, and axe mercy . . . . . 39 b.

Jhesu, fili Virginis . . . . . } *De Nativitate* . . . 40 b.

Jhesu, of a mayde thou woldest be borne } . . . 41 b.

Jhesu, for thy mercy endelesse . . . . . 41 b.

The beste songe, as hit semeth me . . . . . 42 b.

To many a wille have Y go . . . . . 43 b.

Salve, regina miserecordie . . . . . 44 b.

Pray for us, thou Prince of pes. *De Sancto Johanne* . . . 45 b.

O blessed Lord, fulle of pete . . . . . 46 b.

The beste rede that I can . . . . . 47 b.

For alle Cristen saulys pray we. *In fine Nativitatis* . . . 48 b.

Blessed mote thou be, swete Jhesu. *De Nativitate*. (Smert.) . . 49 b.

Y have been a foster long and meney day. Imperfect . . . 50 b.

Nesciens mater. Alleluya. (Trouluffe.) . . . 51 b.

Beati Dei genitrix. (Ric. Mowere.) . . . 52 b.

Nesciens mater Virgo. (Trouluffe.) . . . 53 b.

*Id.* (Trouluffe. Smert.) . . . 54 b.

Ave, regina celorum . . . . . 55 b.

Regina celi, letare. (Ric. Mower.) . . . 56 b.

O lux beata Trinitas . . . . . 57 b.

Te mane laudum carmine . . . . . 58 b.

Lumen ad revelacionem. (Syr T. Packe.) . . . 59 b.

Secundum verbum tuum. (*id.*) . . . 60 b.

Stella celi extirpavit. (Syr W. Hawte, Miles.) . . . 61 b.

My wofulle hert of alle gladnesse bareyne . . . 62 b.

Be pes, je make me spille my ale . . . 63 b.

Absens of jeu causeth me to syghe . . . 64 b.

The hye desire that Y have for to se . . . 65 b.

O blessed Lord, how may this be . . . 66 b.

Thow man enured with temptacione . . . 67 b.

Now, helpe, fortune, of thy godenesse . . . 68 b.

Fayre and discrete . . . . . 69 b.

Rex summe. A Mass. (Thomas Packe.) . . . 70 b.

Gaudete in Domino. Missa pro hominibus 12 notis cumpas. (*id.*) . . 81 b.

Te Deum laudamus. We prayse the, almyzty God. Verse and chorus.

(Syr Thos. Packe.) . . . fol. 92 b.

Festa dies . . . . . 103 b.

Gaude, Virgo Mater. 12 notis cumpas . . . 104 b.

Kyrye eleyson. Et in terra pax. Qui tollis. (Edmund Sturges.) . . 106 b.

Gaude, Sancta Magdalena. (Syr Thos. Packe.) . . . 109 b.

Et in terrâ pax. A Mass. (Henricus Petyre.) . . . 110 b.

Dicant nunc Judei. (Joh. Cornysche.) . . . 117 b.

Benedicamus Domino . . . . . 118 b.

Salve, festa dies . . . . . 119

Maria Virgo, intercede . . . . . 119 b.

Nesciens mater. *Ad festum nativitatis Domini* . . . 120 b.

Salve, regina. (W. P.) . . . . . 121 b.

Anima mea liquefacta est. (W. P.) . . . 126 b.

Nunc, Jhesu, te petimus . . . . . 128 b.

Alone, alone, mournyng . . . . . 130 b.

My herte ys in grete mornying . . . . . 132 b.

Passetyme with goode company *The Kingis Malade* 133 b. and 138 b.

So put yn fere I dare not speke . . . . . 134 b.



Alone, alone, here Y am myselfe . . . . .	fol. 137 b.
In wylderness there found Y Besse . . . . .	138
Passetyme with good companye. <i>The Kynges balade.</i> . . . .	138 b.
Dicant nunc Judei . . . . .	139 b.
Come over the burne, Besse . . . . .	140 b.
Votre trey doulce regaurt plesaunt . . . . .	141 b.
Miserere, Domine . . . . .	142
Up Y arose in verno tempore . . . . .	142 b.
Hay how, the mavys . . . . .	143 b.

Vellum and paper. Quarto. End of the xvth and beginning of the xvith cent. [*Add. Mss.* 5665.]

## 205.

Fragments of single voice parts of old English Songs, very roughly noted. See Ritson's *Ancient Songs*, 1790, pp. xxxviii. xl.

Lullay, my childe, and wepe no more . . . . .	fol. 1
Now has Mary born a flour . . . . .	2
I have loved so many a day . . . . .	2 b.
Lullay, lullow, lullay, my barne, slepe softly now . . . . .	3 b.
I saw a swete semly syght . . . . .	4
Puer natus in Betlehem . . . . .	6 b.

Duodecimo. xvth cent. [*Add. Mss.* 5666.]

## 206.

"*Traité de l'harmonie des sons et de leurs rapports, ou la Musique theorique et pratique ancienne et moderne examinée dès son origine*, par Le P. D. Charles Hebert, D. Q. R. M<sup>ne</sup>. D. S. H<sup>me</sup>. Lecteur honoraire de Philosophie dans l'Université de Boulogne, l'an 1733." Quarto. [*Add. Mss.* 6137.]

## 207.

"*Recueil de Chansons, avec accompagnemens de deux violons, basson ou quinte, et basse continue*," by Jean Jacques Rousseau. In the handwriting of the composer. Oblong Quarto. Latter part of the xviiiith cent. [*Add. Mss.* 6145.]

## 208.

"*Airs de Jean Jacques Rousseau*," with accompaniments for two violins, tenor and bass. In the handwriting of the composer, and dedicated to La Comtesse d'Egmont. 4 Vols. Quarto. Latter part of the xviiiith cent. [*Add. Mss.* 6146-6149.]

## 209.

Latin Treatises on Music:

*Tunstede & others*

"Quatuor principalia tocius artis musice." The prologue begins, "Quemadmodum inter triticum et zizamina." The work begins, "Quoniam circa musicam, Deo auxiliante." fol. ~~4~~ 7. b.

fol. 4.

This Treatise has been erroneously ascribed to Thomas of Tewksbury by Anthony Wood, and to John Hamboys [Hanboys] by Bishop Tanner. There appears little doubt, for the reasons assigned by Dr. Burney, in his *History of Music*, vol. ii. p. 395, that it was written by Simon Tunstede, A.D. 1351.

"Musica Magistri Franconis, cum addicionibus et opinionibus diversorum." The prologue begins, "Cum de plana musica quidam." The first chapter, "Mensurabilis musica est cantus." fol. 64 b.

The treatise of Franco is printed by Gerbertus, *Script. Eccles. de Musica*, vol. iii. p. i.

This Treatise appears to be a commentary upon the writings of Franco, by John Hanboys, who flourished about the year 1470. It concludes thus, "Explicit Summa Magistri Johannis Hanboys, Doctoris Musice reverendi, super musicam continuam et discretam."

Vellum. Quarto. xvth cent. [*Add. Mss.* 8866.]

## 210.

Sacred Music, by Henry Purcell, in the handwriting of Vincent Novello; being the Anthems, Latin Psalms, Canons, Church Services, Hymns, and Sacred Songs published by the latter under the title of "Purcell's Sacred Music." 7 Vols. Oblong Folio. Written in 1829-1832. [*Add. Mss.* 9071-9077.]

## 211.

"Nor can I think my suit is vain;" a song and chorus, in full score, composed by, and in the autograph of Joseph Haydn, in the year 1794, at the desire of the Earl of Abingdon, and by him given to T. Monzani, the celebrated flute player, who in 1821 presented it to the British Museum.

Mr. Monzani states, that it was intended to form part of an oratorio, but that Haydn never did more towards its completion.

The poetry is taken from the introductory stanzas prefixed to Nedham's translation of Selden's "Mare Clausum," fol. 1652.

Oblong Quarto. [*Add. Mss.* 9284.]



## 212.

Latin Treatises on Music :

*11<sup>th</sup> Century*

The "Micrologus" of Guido Aretinus, wanting the commencement of the "Prologus." fol. 1.

Printed by Gerbertus, *Script. Eccles. de Musica*, vol. ii. p. 1. See also *Harl. Ms.* 281; *Arundel. Ms.* 339; *Add. Ms.* 4915.

Epistle of Guido Aretinus, "de ignoto cantu," addressed "Beatissimo atque dulcissimo Fratri M." fol. 11.

Printed by Gerbertus, *ib.* vol. ii. p. 43. See also *Harl. Ms.* 281, and *Arundel Ms.* 339.

The Enchiridion of Oddo, Abbot of Cluny, in Burgundy, who lived in the tenth century, in form of a dialogue. The prologue begins, "Petistis obnixi." The work begins, "Quid est musica?" fol. 15 *b*.

Printed by Gerbertus, *ib.* vol. i. p. 251. See also *Harl. Ms.* 281, and *Add. Ms.* 4915.

Formulæ for singing in the eight Ecclesiastical Tones. fol. 23.

Vellum. Quarto. x<sup>ix</sup>th cent. [*Add. Mss.* 10,335.]

## 213.

Treatises on Music : *Tucke's Ms.*

A Treatise, beginning, "Quilibet in arte practica mensurabilis cantus." fol. 6.

It concludes at fol. 18, and is subscribed "Qd. Dunstable," and is, probably, the treatise by John Dunstable, mentioned in Burney, vol. ii. p. 399, and Hawkins, vol. ii. p. 298.

A Treatise or collections on musical figures, numbers, and proportions. Begin. "Imprimis loquamur de typo." fol. 18 *b*.

At ff. 23 *b*., 39, and 64 *b*., occurs the name of "Joannes Tucke," and at the end, fol. 73 *b*., is written, "Proporciones secundum Joannem Otteby, Magistrum in Musica, expliciunt feliciter, vicesimo sexto die Marcii, 1500. Script. per me, Dnm. Joannem Tucke, in Artibus Baccalaurium, necnon hujus artis non inexpertum."

Excerpts relative to musical proportions by colors. (See *Lansdowne Ms.* 763. fol. 87 *b*.); also excerpts from Guido's *Micrologus*, etc. fol. 97 *b*.

At the end is written, "La fine qd. Dns. Joannes Tucke, socius quondam perpetuus Novi Collegii Beate Marie Wintonie in Oxonio, ac in Artibus Baccalaureus." It would therefore appear that Tucke was only the transcriber of the volume.

Small Quarto. [*Add. Mss.* 10,336.]

## 214.

"Elizabeth Rogers, her Virginal book," containing the following pieces of vocal and instrumental music.

S <sup>r</sup> . Tho. Fairfax Marche . . fol. 2	What if the king should come. f. 29 b.
Almaygne . . . . . ib.	The king's complaint . . . 30
Nann's Maske . . . . . 2 b.	Almaygne and Corrant . . . 30 b.
The fairest nimpes, etc. . . 3	Selebrand . . . . . 31
The Scots Marche . . . . . 3 b.	My delyght . . . . . 31 b.
Prince Rupert's Martch . . . 4	Hornpipe . . . . . 37 b.
One of the Symphonies . . . 4 b.	Almaygne . . . . . 39 b.
<i>Id.</i> . . . . . 5	Corrant, per Tho. Strength-
Selebrand . . . . . 5 b.	feild . . . . . 40
When the king enjoyes his owne	Selebrand . . . . . ib.
again . . . . . ib.	I wish noe more thou shouldst
Almaygne . . . . . 6	love me (with the words) . . 41 b.
A Trumpett Tune . . . . . 6 b.	Selebrand. (T. S[trength-
Essex last good night . . . 7	feild ?]) . . . . . 42
Almaygne, per Tho. Strength-	Love is strange . . . . . 42 b.
feild . . . . . ib.	Almayne. (Mercure.) . . . 43
The Corrant to the last . . . 7 b.	Glorye of the North . . . 43 b.
Rupert's Retraite . . . . . ib.	Almaine (Mercure) . . . . 44
Almaygne, per Tho. Strength-	Two Corrants . . . . . 44 b.
feild . . . . . 8	Phill. Porter's Lamentation . 45
Corrant to the former . . . 8 b.	Reversing the volume, are
The Nightingale . . . . . 9	the following:
Corrant and Selebrand. (Beare.) 9 b.	Lord, as the hart. Ps. 42 . . 59 b.
Corrant. ( <i>id.</i> ) . . . . . 10	Must your faire inflaming eye . 59
Almayne . . . . . ib.	Since 'tis my fate . . . . . 58 b.
Three Corrants. (Beare.) . . 10 b.	Tablature for the tuning of the
The Battaile—begins with "the	viole by notes and letters . ib.
souldiers' summons," and ends	No flattring pellow. (Mr.
with "the burring of the	Wilson.) . . . . . 58
dead" . . . . . 11 b.	Baloo, my boy . . . . . 57
The souldiers' delight . . . 18 b.	I'll wish no more thou shouldst
Corrant and Selebrand . . . 19	love . . . . . 56
A Maske . . . . . 19 b.	Deerest love, I doo not goe . . 55 b.
Corrant and Selebrand . . . 20	No, noe, I tell thee no. (John
Ly still, my deare (with the	Wilson.) . . . . . 55
words) . . . . . 20 b.	O that mine eyes could melt.
The Chesnut . . . . . 21	(Tho. Brewer.) . . . . . 54
Cloris sight, and songe (with	Yes, I could love. ( <i>id.</i> ) . . . 53
the words) . . . . . 21 b.	Lett God, the God of battaile,
Now the springe is come (with	rize . . . . . 52
the words) . . . . . 22 b.	When man for sinne. Ps. 39. 50 b.
Oh, Jesu meeke (with the words) 23	I preethee, sweete, to me be
Corrant . . . . . 23 b.	kind. (Henry Lawes.) . . . 50
<i>Id.</i> . . . . . 24	Fyer, loe, here I burne . . . 49
Maske . . . . . 24 b.	Come, you pritty false ey'd
Corrant . . . . . 25	wanton . . . . . 48
Almaygne . . . . . 25 b.	All you forsaken lovers, come . 47
Ayre, by [Thomas ?] Lupus . . 26	Thinke not, deare love . . . 46 b.
Could thine incomparable eye	Almaygne . . . . . 41
(with the words) . . . . . 26 b.	Almaine and Corant . . . . 40 b.
Almaygne. (Mr. Johnson.) . . 27 b.	Carron, O Carron. (Mr. Balles.)
Mock Nightingale . . . . . 29	With the words . . . . . 37



The faithfull brothers . . . fol. 34 <i>b</i> .	The Spaynard . . . fol. 33
A Corant . . . . . <i>ib</i> .	An Irish toy . . . . . 32 <i>b</i> .
A Selabrand . . . . . 34	Allmayne . . . . . <i>ib</i> .
The Finnex . . . . . <i>ib</i> .	A Scotts tune . . . . . 32 —

Folio. Written about A.D. 1656. [*Add. Mss.* 10,337.]

## 215.

A volume, apparently in the composer's handwriting, the contents of which are as follows:—

Six Fantasies of three parts, in score, for the viols and the virginal . . . fol. 4	
Fantasia of two parts for the violin, in score, with organ accompaniment . . .	12 <i>b</i> .
Le parole soavi. Three voices . . . . .	14 <i>b</i> .
O vaghe, o care stelle. Three voices . . . . .	15
Donna crudel. Three voices . . . . .	15 <i>b</i> .
Quando io miro le rose. Three voices . . . . .	16

From these words is translated Wilbye's Madrigal, "Lady, when I behold."

All'ombra degl'allori. Three voices . . . . .	16 <i>b</i> .
Si miro il tuo bel viso. Three voices . . . . .	17
Occhi, stelle mortali. Three voices . . . . .	17 <i>b</i> .
Crudel tu per fugire. Three voices . . . . .	18
Donna, s'io miro. Three voices . . . . .	18 <i>b</i> .
Felice pastorelle. Three voices . . . . .	19 <i>b</i> .
Provate la mia fiamma. Three voices . . . . .	20 <i>b</i> .
Che nove arti. Three voices . . . . .	22
Music, thou queen of soules. Three voices. (Words by Thos. Randolph.)	24 <i>b</i> .
Coy Cælia. Three voices . . . . .	26 <i>b</i> .
Say, daunce, how shall we goe. Three voices. (From "the Masque of Vices.")	28 <i>b</i> .
Why sigh you, swayne. Two voices. (Dialogue, Nymph and Shepherd.)	30 <i>b</i> .
Lovely sheaphard. Two voices (Dialogue, Phæbe and Endymion.)	31 <i>b</i> .

"Songs made for some Comedyes, a 4. voc.": words said to be by

Sir R. Hatton, 1631, [one of the Judges of the Com. Pleas.]

You that have been this evening's light . . . . .	33
Fond maydes, take warninge . . . . .	34 <i>b</i> .
Cupid blushes to behold . . . . .	36 <i>b</i> .
Hymen hath together tyed . . . . .	39 <i>b</i> .
Drowsy Phœbus, com away. (Dialogue for three voices, Venus, The- tis, and Phœbus, with Chorus.) . . . . .	43
Have pittie, greefe . . . . .	45 <i>b</i> .
Cupid, if a God thou art . . . . .	46 <i>b</i> .
To the ladies joy . . . . .	47 <i>b</i> .
But why do the wing'd minutes fly . . . . .	48 <i>b</i> .
Have you a desyre to see . . . . .	49 <i>b</i> .

"The Dialogue Drowsy Phebus and the rest to this place, were made to and sung in Dr. Hausted's unfortunate Comedy, at Cambridge, before the King and Queene, called *The Rivall Freinds*." [19 March, 1631.]

Felice Pastorella, a Madrigal for solo voice, with chorus and instru- mental accompaniments . . . . .	51 <i>b</i> .
O tu, unus Deus. Three voices, unfinished . . . . .	57 <i>b</i> .
O quam suave. One voice . . . . .	60

Spetiosus forma. One voice . . . . .	fol. 61 b.
Prayse the Lord, O my soul. One voice . . . . .	62 b.
Quid mihi est in cælo. Three voices. (Dated October, 1661.) . . . . .	64 b.
See, see, the word is incarnate. Three voices. (Composed March and April, 1662, in three parts.) . . . . .	67 b.
Timor et tremor. Two voices . . . . .	73 b.
Audivi vocem. Two voices . . . . .	74 b.
Si diligitis me. Two voices . . . . .	75 b.
Sive vigilem. Two voices . . . . .	76 b.
Erit gloria Domini. Two voices . . . . .	77 b.
Domine Deus. Two voices . . . . .	78 b.
Et ingrediar. Two voices . . . . .	79 b.
Heu me misera. Two voices . . . . .	80 b.
O quam dulcis. Two voices . . . . .	83
O panis angelorum. Two voices . . . . .	84 b.
O nomen Jesu. Two voices . . . . .	85 b.
O pretiosum. Two voices . . . . .	86 b.
Jesu, rex admirabilis. Two voices . . . . .	87 b.
With notes that are both loud and sweet. Two voices. (For the As- cension of our Saviour, composed by Mr. Pett.) . . . . .	89
Audite gentes. Three voices . . . . .	91 b.
Gloria tua manet. Three voices. (Dated 1658.) . . . . .	94
Gloria Patri. Three voices . . . . .	96 b.
Florete, flores. Three voices . . . . .	97
O piissime Domine. Three voices . . . . .	99 b.
Salve cælestia. Three voices . . . . .	101 b.
Glory to God. Three voices. (Composed at Mr. Peter Gunning's mo- tion, May, 1652.) . . . . .	104 b.
Unto thee, O Lord. Three voices . . . . .	106 b.
Heare my prayer. Three voices . . . . .	108 b.
Singe unto the Lord. Three voices . . . . .	110
Prayse the Lord, O my soule. Three voices . . . . .	111 b.
Brightest sunne. Three voices. (For the Epiphany). . . . .	113
Exurge, quare obdormis. Three voices . . . . .	114 b.
O quam gloriosum. Three voices . . . . .	116
Lapidabant Stephanum. Three voices . . . . .	117 b.
Et recordatus est Petrus. Three voices . . . . .	119
Beatus author seculi. Three voices . . . . .	120
Jesu, mi dulcissime. Three voices . . . . .	121 b.
Verè languores nostros. Three voices . . . . .	123 b.
Nescio quid amore majus. Three voices . . . . .	124 b.
Utinam concessa mihi. Three voices . . . . .	125 b.
Nil canitur suavius. Three voices . . . . .	126 b.
Ecce dilectus meus. Three voices . . . . .	127 b.
Prior Christus dilexit nos. Three voices . . . . .	128 b.
Domine Jesu, dilexisti me. Three voices . . . . .	129 b.
Christo Jesu debes omnem vitam. Three voices . . . . .	131
Hosanna filio David. Three voices . . . . .	132
Hei mihi, Domine. Three voices . . . . .	133 b.
Visà urbe, flevit super ea. Three voices . . . . .	fol. 134 b.
Invocavi nomen tuum. Three voices . . . . .	135 b.
Jerusalem, Jerusalem. Three voices . . . . .	138
Domine, Dominus noster. Three voices . . . . .	139
Caro mia vere est cibus. Three voices . . . . .	141
Paratum cor meum. Three voices. (Dated Nov. 1657) . . . . .	142 b.
Quando natus es. Three voices. (Dated Dec. 1657) . . . . .	145 b.
O Deus meus. Three voices . . . . .	148
O quam jucundum. Three voices. (Dated Aug. 1658) . . . . .	150 b.
What prayse can reach. Four voices . . . . .	153 b.



In the midst of life. Four voices. ("Made in the tyme of my sicknes, Oct. 1657.") . . . . .	fol. 160 b.
O Domine Deus. Four voices . . . . .	165 b.
Turne thou us, O good Lord. Four voices. (Dated 1655.) . . . .	172
Turne thee againe. Four voices . . . . .	177
Quid comisisti, Jesu. Four voices . . . . .	181
Ego sum panis. Four voices . . . . .	183
Jubilate Deo. Four voices . . . . .	187
Amor Jesu, dulcis amor. Four voices . . . . .	190 b.
O bone Jesu. Four voices . . . . .	193
Audite, coeli, audite. Four voices . . . . .	196 b.
Jesu dulcedo cordium. Four voices . . . . .	199 b.
Te Deum laudamus. Four voices. (Dated 1649.) . . . . .	204
Gloria Patri. Four voices . . . . .	215 b.
O quam jucundum. Four voices. (Dated 1651.) . . . . .	217
Gloria Patri, qui creavit nos. Four voices. (Dated 1651.) . . . .	221 b.
Glory be to God on high. Four voices . . . . .	223 b.
Sanctus and Gloria. Four voices . . . . .	225
Gloria in excelsis. Five voices . . . . .	226
Bone Jesu, verbum Patris. Five voices . . . . .	230 b.
Harke, sheaphard swaynes. Five voices. (For the Nativity.) . . . .	234 b.
Bussie tyme. Five voices. (For the B. Innocents day.) . . . . .	239
Brightest of dayes. Five voices. (For the Epiphany.) . . . . .	242 b.
Whisper it easly. Five voices. (On the Passion of our B. Saviour.)	246 b.
Ryse, hart, thy Lord. Five voices. (For the Resurrection.) . . . .	250 b.
Looke upp, all eyes. Five voices. (For the Ascension.) . . . . .	255 b.
The Lord in thy adversity. Five voices . . . . .	259 b.
Hosanna filio David. Six voices . . . . .	266 b.
A musick strange. Five voices. (For Whitsunday. Dated 1669.) . .	270 b.
Folio. Written between 1631 and 1669. [ <i>Add. Mss.</i> 10,338.]	

## 216.

A volume, containing

Dance tunes, Nos. 1 to 26. Treble and Bass parts only.

It is not stated whether originally written for a greater number of instruments.

No.		No.	
1.	The two merry Lasses. fol. 2	14.	Gibbons, his Allmaine . fol. 6
2.	The merry young Man . 2 b.	15.	Mainard's Allmaine . . ib.
3.	The merry Batchelor . . ib.	16.	Douland's Allmaine . . 6 b.
4.	The humming Batchelor . 3	17.	An Allmaine . . . . . ib.
5.	The merry Clerke . . . 3 b.	18.	<i>Id.</i> . . . . . 7
6.	The merry old Woman . ib.	19.	Ca me, ca thee . . . . . ib.
7.	The merry old Man . . . 4	20.	An Allmaine . . . . . 7 b.
8.	The Battel of Harloe . . 4 b.	21.	Stephen Thomas, his Al-
9.	The Bee . . . . . ib.		maine . . . . . ib.
10.	Robart's Almaine . . . . 5	22.	An Allmaine . . . . . 8
11.	The Silver Swanne . . . ib.	23.	<i>Id.</i> . . . . . 8 b.
	(Taken from O. Gibbons's	24.	Bull's Toye . . . . . ib.
	Madrigal of that name.)	25.	Stephen Thomas, his 2
12.	Bateman's Allmaine . . 5 b.		Allmaine . . . . . 9
13.	Lake's Allmaine . . . . ib.	26.	An Almaine . . . . . ib.

Masques and Dance Tunes. Treble and Bass only. Nos. 1 to 38.

No.		No.	
1.	The Queene's first Masque. f. 10 b.	2.	The Queene's second Masque. f. 11 b.

No.

3. The Queene's third Masque f. 12 *b.*
4. Broxboorn-berry Maske . . . 13
5. *Id.* . . . . . 13 *b.*
6. The Temple, first Anticke. *ib.*
7. The Temple, second Anticke 14 *b.*
8. A re-Masque . . . . . 15
9. Adsonn's Maske . . . . . 15 *b.*
10. The Prince's first Masque . 16
11. The Prince's second Masque 16 *b.*
12. The Prince's third Masque. *ib.*
13. The Haymakers' Masque . 17
14. The Ladies' first Masque . 17 *b.*
15. The Ladies' second Masque *ib.*
16. The Ladies' third Masque. 18
17. Bateman's Masque . . . . 18 *b.*
18. The Turkes' Dance . . . . *ib.*
19. The Beares' Dance . . . . 19
20. The Birds' Dance . . . . 19 *b.*
21. A Masque at the Fryars . *ib.*
22. The first of the Lords' . . 20
23. The second of the Lords' . 20 *b.*
24. The third of the Lords' . . 21
25. The first Witches' Dance . *ib.*
26. The second Witches' Dance 21 *b.*
27. The Babboons' Dance . . . *ib.*
28. A Masque . . . . . 22
29. Pearce, his Maske . . . . 22 *b.*
30. Sir Jerome Poole's Masque *ib.*
31. Hampton Court Masque . . 23
32. The Cadua . . . . . 23 *b.*
33. The Old Anticke Masque . *ib.*
34. A Masque . . . . . 24
35. *Id.* . . . . . *ib.*
36. A Masque in Flowers . . . 24 *b.*
37. Johnson's flatt Masque . . *ib.*
38. A Masque . . . . . 25
39. The first of the Temple . 25 *b.*
40. The second of the Temple. *ib.*
41. The third of the Temple . 26
42. The first of the Lords' . . 26 *b.*
43. The second of the Lords' . *ib.*
44. The third of the Temple . *ib.*
45. A Masque . . . . . 27
46. *Id.* . . . . . 27 *b.*
47. The Saylers' Masque . . . *ib.*
48. Sir Francis Bacon's first  
Masque . . . . . 28
49. Sir Francis Bacon's second  
Masque . . . . . 28 *b.*
50. Cuperaree [Coperario?], or  
Gray's Inn . . . . . *ib.*
51. The Second . . . . . 29
52. The Fooles' Masque . . . 29 *b.*
53. The Nymphes' Dance . . . 30
54. The Lord Hayes, his Masque *ib.*
55. The Nobleman . . . . . 30 *b.*
56. The Satyres' Masque . . . 31
57. The Fairey Masque . . . 31 *b.*

No.

58. The Pages' Masque . fol. 32
59. A Masque . . . . . 32 *b.*
60. The Gypsies' Masque . . *ib.*
61. Blacke Fryars' Masque . *ib.*
62. The Tempest . . . . . 33 *b.*
63. A Masque . . . . . *ib.*
64. Van Weely . . . . . 34
65. A Masque . . . . . 34 *b.*
66. The Sheapheards' Masque *ib.*
67. Durance Masque . . . . 35
68. The Lord Hayes, his first  
Masque . . . . . *ib.*
69. The second . . . . . *ib.*
70. The Maypole . . . . . 35 *b.*
71. The Amazonians' Masque *ib.*
72. The Furies' Masque . . . 36
73. The Cuckolds' Masque . . 36 *b.*
74. The first of the Ladies' . *ib.*
75. The second . . . . . 37
76. The third . . . . . *ib.*
77. The fourth . . . . . 37 *b.*
78. A Masque . . . . . *ib.*
79. Good Words for your Mony 38
80. The Second . . . . . 38 *b.*
81. The Bull Masque . . . . *ib.*
82. The Lady Lucie's Masque 39
83. Mr. Adson's Masque . . . 39 *b.*
84. *Id.* . . . . . *ib.*
85. The Divell's Dance . . . 30
86. Mary Maudling Masque . 40 *b.*
87. The first of the Temple . *ib.*
88. The second of the Temple *ib.*
89. The third of the Temple . 41
90. The French Morris . . . 41 *b.*
91. Gray's Inn Anticke Masque *ib.*
92. Essex Anticke Masque . . 42
93. The first of my Lord of  
Essex . . . . . 42 *b.*
94. The second . . . . . *ib.*
95. The third . . . . . 42 *b.*
96. Flye, fowle soule . . . . 43
97. A Masque . . . . . 43 *b.*
98. The Antick Masque at  
Court . . . . . *ib.*
99. Gray's Inne Masque . . . 44
100. Yorke House Masque . . 44 *b.*
101. The Mountebanke Dance  
at Grayes Inne . . . . . *ib.*
102. The standing Masque . . 45
103. The Maypole Dance at  
Grayes Inne . . . . . *ib.*
104. The Goates' Masque . . . 45 *b.*
105. The first of the Prince's  
Masque . . . . . *ib.*
106. The second . . . . . 46
107. The third . . . . . *ib.*
108. The King's Mistresse . . 46 *b.*
109. Wilson's Love . . . . . *ib.*



No.		No.	
110.	Williams his Love . . fol. 47	125.	The second . . . fol. 51 b.
111.	Waters his Love . . . 47 b.	126.	The third . . . . . ib.
112.	Broxboorn-berry Masque. <i>ib.</i>	127.	The first of the Prince, his Masque . . . . . ib.
113.	The New Yeares Gift . . 48	128.	The second . . . . . 52
114.	Bateman's Masque . . . 48 b.	129.	The third . . . . . ib.
115.	Squier's Masque . . . . ib.	130.	Lincolnes Inne Masque . 52 b.
116.	The first of the Temple . 49	131.	The Prince, his Masque . ib.
117.	The second . . . . . 49	132.	The Apes' Dance at the Temple . . . . . 53
118.	The third . . . . . 49 b.	133.	Grayes Inne Masque . . 53 b.
119.	The first of Sir J. Pag- ginton's . . . . . ib.	134.	<i>Id.</i> . . . . . ib.
120.	The second . . . . . 50	135.	The first of the Prince, his Masque . . . . . 54
121.	The third . . . . . 50 b.	136.	The second . . . . . ib.
122.	The first of the Temple Anticke . . . . . ib.	137.	} Anonymous . . . . 54 b.
123.	The second . . . . . 51	138.	
124.	The first of the Temple Masques . . . . . ib.		

Thirty-nine Fantasies, Airs, Corants, and Pavans, in two parts,  
Treble and Bass, by Matthew Locke. fol. 105.

"Matthew Locke, his little Consort of three parts, 1656." A  
printed copy of the Treble and Tenor parts only. fol. 130.

Oblong Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.*  
10,444.]

## 217.

A volume, containing :

The "Royall Consort," by William Lawes. In three parts.  
Imperfect. fol. 1.

Airs, by William Lawes. Violin and bass. ff. 40 and  
69 b.

Airs, by John Jenkins. Violin and bass. ff. 57 b. and  
85 b.

Airs, Fancies, etc., by M. Locke. Violin and bass. ff.  
62 b. and 89.

Airs, by J. Coperario. Two bass parts. ff. 95 b. and  
117.

"Thus Cupid commences his rapes." Song. Anonymous.  
fol. 103 b.

"Depuis que j'ayme." Song. Anonymous. fol. 104 b.

"Le Ballet du Roy, 1671, de Psyche," by Baptiste [Lully].  
Violin and bass. ff. 105 b. and 124 b.

"Le Ballet de 1670," by Baptiste [Lully]. Violin and  
bass. ff. 111 b. and 131 b.

The music of these ballets should consist of four parts.  
Oblong Quarto. Latter part of the xviii<sup>th</sup> cent. [*Add. Mss.*  
10,445.]

## 218.

A Register of Performances, with names of the singers, etc., at the Opera House in the Haymarket, by Francis Colman, British Consul at Leghorn, and father of George Colman, the dramatic writer; from 1712 to 1734. Small Quarto. [*Add. Mss.* 11,258.]

## 219.

"Judith," an Oratorio, in three acts. Full score. In the handwriting of the composer, Dr. Thomas Augustine Arne. 3 Vols. Oblong Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 11,515-11,517.]

## 220.

"Comus," a Masque. The poetry by John Milton, set to music by Dr. Thomas Augustine Arne. Full score.

At fol. 59 are introduced two printed songs, and a chorus, from "L'Allegro ed il Pensieroso" of Handel; and prefixed are five songs, set to music by Henry Lawes, as performed at Ludlow Castle, Oct. 1634.

Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 11,518.]

The eleven following volumes, in the handwriting of Dr. Charles Burney, consist of Musical Extracts made by him, many of which are inserted as illustrations and specimens in his *History of Music*, 1776.

## 221.

Volume I. of Dr. Burney's Musical Extracts, containing:

Double Chant, sung at St. Paul's church, Oct. 20, 1780 . . . . .	fol. 2
Exempla (Discant.) quatuor vocum. (Froschius, 1535.) . . . . .	2 b.
Fuga ad minimam. (Jodocus Pratensis [Josquin des Pres], 1547, ex Glareano.) . . . . .	4
Tablature of the Lute, from Thos. Mace's <i>Musical Monument</i> , p. 84 . . . . .	6 b.
Lessons from Morris's Welsh Musical Mss. . . . .	8 b.
Lord, who shall dwell in thy tabernacle. (Anthem for five voices, by Robert White, 1581.) . . . . .	9 b.
"Non nobis Domine." (Canon for three voices, ascribed to Wm. Byrd.) . . . . .	12 b.
"Hey down, down, sing ye now after me." A Round of four voices to the plain song. . . . .	14



"L'Homme Armé," a Mass for five voices, by Giov. Pier Luigi da Palestrina . . . . .	fol. 14 b.
Fragment of a Mass for four voices, by Anton. Fevin or Feum, printed 1515 . . . . .	22
Extracts from a Mass, "Pater Patris," by Josquin des Pres . . . . .	22 b.
Kyrie from a Mass, "La, sol, fa." ( <i>id.</i> ) . . . . .	27 b.
Extracts from a Mass, "Gaudeamus." ( <i>id.</i> ) . . . . .	29
Extracts from a Mass, "Per fortuna." ( <i>id.</i> ) . . . . .	31

Reversing the Volume, are the following :

Extemporaneous bass, by Dr. William Crotch when four years old . . . . .	41 b.
Example of Canto figurato, by Giov. Bonadies. 1473 . . . . .	<i>ib.</i>
Canon à 5, in the unison, by Claude Le Jeune. 1598 . . . . .	40
Canon à 5, in the unison, by Zacconi . . . . .	39
Examples of Harmony, by Pietro Aaron. 1545 . . . . .	38 b.
Canon, three in one, by Angelo Berardi. 1689 . . . . .	37 b.
Counterpoint, from Calvisius. 1592 . . . . .	<i>ib.</i>
Double counterpoint, from Cerone. 1613 . . . . .	37
Canon in three parts, by Guiseppo Bernabei. 1698 . . . . .	<i>ib.</i>
Examples of Syncope, from Calvisius. 1592 . . . . .	36
Harmony, in four parts, from Butler's <i>Principles of Music</i> , printed 1636. <i>ib.</i>	

Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,581.]

## 222.

### Volume II. of Dr. Burney's Musical Extracts, containing :

Mass for four voices, "L'Homme Armé," super voces musicales, by Josquin des Pres. Printed at Fossombrone, 1516 . . . . .	fol. 2 b.
Extracts from the following Masses, by Josquin des Pres—"La, sol, fa, re"; "Gaudeamus"; "Per fortuna desperata"; "Faysans regrets"; "Ad Fugam"; "Didadi"; "De beata Virgine"; "Sine nomine" . . . . .	12
"Diligeat autem eum," Motett for five voices, by Certon, being No. 35 in the 1st Book of Motetts by Cipriano de Rore, "cum quibusdam aliis," printed at Venice, 1544 . . . . .	31 b.
Extracts from the following Masses, by Pierre de la Rue—"Beate Virginis," "Puer natus," "Sexti ut fa," "Nunqua fue," printed at Venice, 1503 . . . . .	32 b.
Extracts from a Mass, "Sancta Trinitas," by Anton. Fevin or Feum . . . . .	41 b.
Extracts from a Mass, "Sine nomine," by Joannes Mouton . . . . .	45
"Usque quo, Domine," Motett for five voices, by Alphonso Ferabosco. Printed at Venice, 1544 . . . . .	47
Extracts from a Mass, "Si dederò," by Jacob Obrecht. 1508 . . . . .	47 b.
Extracts from a Mass, "Di franza," by Philip Basiron. 1508 . . . . .	52
An entire Mass, "De Dringis," by Anton. Brumel. 1508 . . . . .	53 b.
Fragment of a Mass, "N'as tu pas," by Gaspar. 1508 . . . . .	58 b.
"Non nobis, Domine," Motett for four voices, by Joannes Mouton, being No. 22 in the 2d Book of the "Motetti della Corona," printed 1510 . . . . .	59 b.
"Quis dabit oculis," Motett for four voices, by the same, being No. 8 in the 3d Book of the "Motetti della Corona." 1514 . . . . .	61
"Huc me sydereo descendere jussit Olympo," Motett for six voices, by Josquin des Pres, being No. 1 in the 3d Book of the "Motetti della Corona." 1514 . . . . .	62 b.

- "S'infinita bellezza," Madrigal for five voices, by Jacques Arcadelt.  
Printed 1544 . . . . . fol. 65
- "Stabat Mater dolorosa," for five voices, by Josquin des Pres . . . 66 b.
- "Miserere mei," for five voices. (*id.*) . . . . . 69
- "Alma redemptoris mater," for four voices. (*id.*) . . . . . 73
- "Verbum bonum," for six voices, by Adrian Willaert . . . . . 74 b.
- "Quam pulchra es," for four voices, by Joannes Mouton. "Motetti della Corona," 3d Book . . . . . 77
- "Domine ne in furore tuo," for four voices, by Josquin des Pres. "Motetti della Corona," 3d Book . . . . . 78 b.
- "N'esse pas ung grant deplaisir." Chanson à 5. (Josquin des Pres. 1544.) . . . . . 81
- "Par faulte d'argent." Chanson à 5. (Jo. Gallus [Jean Le Cocq?] 1544.) . . . . . 81 b.
- "Reconfortez le petit cueur." Chanson à 5. (Corn. Canis. 1544.) . . 82
- "Gens qui parlez mal." Chanson à 5. (*id.* 1544.) . . . . . 82 b.
- "Ta bonne grace." Chanson à 5. (*id.* 1544.) . . . . . 83
- "Tous mes amis." Chanson à 5. (*id.* 1544.) . . . . . 83 b.
- "Tout à rebours." Chanson à 5. (Jean le Cocq. 1545.) . . . . . 84
- "Congie je prens." Chanson à 5. (Jo. Courtois. 1545.) . . . . . 84 b.
- "En non saichant." Chanson à 5. (Josquin des Pres. 1545.) . . . 85
- "Musæ Jovis ter maximi," (Monodia in Josquinum a Prato.) Four voices. (Benedictus. 1545.) . . . . . 85 b.
- "Le temps qui court." Chanson à 4. (Joan. Richafort. 1545.) . . 87 b.
- "Rejouissons nous." Chanson à 4. (Cipriano de Rore. 1545.) . . . 88
- "Si mon travail." Chanson à 5. (Pierre Manchicourt. 1545.) . . . 88 b.
- "O mors inevitabilis." Monodia vii. vocum, in Josquinum a Prato Musicorum principem. (Jeron. Vinders.) . . . . . 89 b.
- "Musæ Jovis ter maximi." Monodia 6 vocum, in Josquinum a Prato Musicorum principem. (Nicolas Gombert.) . . . . . 90 b.
- "Ave verum corpus." Two voices. (Josquin des Pres.) . . . . . 93
- "Tota pulchra es." Four voices. (Henry Isaac.) . . . . . 94
- "Χριστι ελυσεν." Four voices. (Pierre de la Rue.) . . . . . 95

Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,582.]

## 223.

Volume III. of Dr. Burney's Musical Extracts, containing:

- "Ha, my herte." . . . fol. 1 b. Fayrfax.) . . . . . fol. 6 b.
- "What causyth me." (W. Newark.) . . . . . 2 b. *Bz* "Benedicite." . . . . . 6 b.
- "So far I trow." (*id.*) . . . 3 b. "Alas, it is I." (Turges.) . . . 7 b.
- I. 544*—"My wofull harte." (Sheryng-  
ham.) . . . . . 4 b. "Youre counturfetyng." (W.  
Newark.) . . . . . 9
- "That was my woo." (R. "Madame, defrayne." . . . 10 b.
- "O rote of trouth." (Tutor.) 12 b.

The above ten Songs, for two and three voices, are scored from the Fayrfax Manuscript. See *Add. Ms.* 5465.

- "Præter rerum seriem." Motett for seven voices. "Dalla musica nova di Adriano [Willaert]" . . . . . 14 b.
- "Inviolata, integra, et casta es." Motett for seven voices. By the same. 20 b.
- "Ogni loco mi porgi doglia." Madrigal for five voices, by Gianetto da Palestrina. "Dal primo libro de le Muse." Venice, 1559 . . . . . 27 b.
- "Sound out, my voice." Madrigal for five voices, by Gianetto da Palestrina. An English adaptation from the original, intitled "Ves-tiva i colli," and published by Nich. Yonge, in the *Musica Transalpina*, Book I. 1588 . . . . . 29 b.

*De i. 544  
See also p 54*



- "Formoso vermi." Epithalamium for five voices. Jachet Berchem.  
 "Ex lib. 1<sup>mo</sup> Cipriani [de Rore], cum quibusdam aliis motetorum." 1544 . . . . . fol. 31  
 "Invidioso amor." Madrigal for five voices. Aless<sup>o</sup>. Striggio. "Dal 2<sup>do</sup> libro de le Muse, composto da diversi Musici." 1559 . . . . . 33 b.  
 "Sans lever le pied." Chanson à 5. (J. Clemens non Papa.) . . . . . 35 b.  
 "Adieu celle que j'ay servi." Chanson à 5. (Gerardus [Dyricke?]) . . . . . 36 b.  
 See the same words, *App. to Royal Mss.* 23-25, but the music is different.  
 "La belle Marguerite." Chanson à 5. (J. Clemens non Papa.) . . . . . 37 b.  
 "Susanne un jour." Chanson à 5. (Orlando di Lasso.) . . . . . 38 b.  
 Oblong Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,583.]

## 224.

Volume IV. of Dr. Burney's Musical Extracts, containing:

- |  |  |
|--|--|
| "Queste non son più lagrime." Chanson à 4. . . . .           | } Orlando di Lasso. fol. 2 b. Printed 1555 |
| "Sto core mio." Chanson à 4. . . . .                         |  |
| "Tu traditora." Chanson à 4. . . . .                         | . . . id. . . . . 3 . . . . . —            |
| "En espoir vis." Chanson à 4. . . . .                        | . . . id. . . . . 4 . . . . . —            |
| "Alma nimis." Chanson à 4. . . . .                           | . . . id. . . . . 4 b. . . . . —           |
| "Calami sonum ferentes." Chanson à 4. . . . .                | } Cipriano di Rore . . . 5 b.              |
| "Madonne, l'arte nostra." Canzona à 4 . . . . .              |  |
| "Vi voglio dire, donne." Canzona à 4 . . . . .               | } Perissone Cambio . . . 7 . . . . 1551    |
| "Chi la gagliarda." Canzona à 4. . . . .                     |  |
| "Te parlo, tu me ridi." Canzona à 4 . . . . .                | } . . . id. . . . . 8 b. . . . . —         |
| "Da pacem, Domine." Motett, 4 voices . . . . .               |  |
| "Veni creator." Canon, 3 voices. . . . .                     | Adrian Willaert . . . 9 . . . . 1553       |
| "Deposuit potentes." From a Magnificat . . . . .             | Giuseppe Zarlino . . . 9 b. . . . 1573     |
| "Domine, quid multiplicati sunt." Motett, 4 voices . . . . . | G. P. A. da Palestrina. 10                 |
| "Ave, Maria." Motett, 3 voices. . . . .                      | Claude Goudimel . . . 10 b. . . . 1554     |
| "Cessez, mes yeux." Chanson à 4 . . . . .                    | } Claude le Jeune, or } 13 . . . . 1549    |
| "Cessez, mes yeux." (Réponse.) Chanson à 4 . . . . .         |  |
| "Donnes secours." Chanson à 4. . . . .                       | Claude Goudimel. }                         |
| "Vivons joyeusement." Chanson à 4 . . . . .                  | Thomas Crequillon . 13 b. . . . 1558       |
| "Fille qui prend." Chanson à 4. . . . .                      | Jean Louys . . . . 14 . . . . —            |
| "Misericorde." Chanson à 4 . . . . .                         | Petit Jean de Latre . 15 b. . . . —        |
| "Puisque voulez." Chanson à 4. . . . .                       | Morel . . . . . 16 b. . . . —              |
| "Avant mes jours." Chanson à 4. . . . .                      | John Crespel . . . . 17 b. . . . —         |
| "Si par fortune." Chanson à 4. . . . .                       | Clemens non Papa . 18 b. . . . —           |
| "Toutes les nuictz." Chanson à 4 . . . . .                   | . . . id. . . . . 19 b. . . . —            |
|  | Claude le Jeune . . . 20 b. . . . 1559     |
|  | Geraert Hobrecht . . 21 b. . . . —         |
|  | Josquin Baston . . . 23 b. . . . —         |

"Bon jour, ma mie." Chanson } à 4 . . . . . }	Claude le Jeune . fol. 24 b. Printed 1559
"Le feu qui m'ard." Chanson } à 4. . . . . }	. . . id. . . . . 25 b. . . . . —
"Puis qu'il convient." Chan- } son à 4 . . . . . }	Petrus Heylanus . . 26 b. . . . . —
"Par trop aymer." Chanson à 4. } Pier. Manchicourt. . . . . }	. . 27 b. . . . . —
"Sans liberte." Chanson à 4 . . . . . }	Jan. Gerard . . . 28 b. . . . . —
A Canon without words. 3 voices. . . . . }	Joh. Okenheim. . . 29 b. . . . . —
"Domine Deus." Motett, 3 voices. . . . . }	Crist. Morales . . . 30 . . . . 1549
"Heu mihi, Domine." Motett, } 4 voices . . . . . }	Jac. Clemens non Papa. 30 b. . . . 1553
"O lux et decus." Motett, 4 voices. . . . . }	. . . id. . . . . 32 b. . . . . —
"Adjuro vos." Motett, 4 voices. . . . . }	. . . id. . . . . 34 . . . . . —
"Pater noster." Motett, 4 voices. . . . . }	Philippe de Wildre . 35 b. . . . . —
"Congratulamini mihi." Motett, } 4 voices . . . . . }	Claude le Jeune, or } 36 b. . . . 1539 Claude Goudimel. }
"Puer natus est." Motett, 3 } voices . . . . . }	Crist. Morales . . . 37 b. . . . 1543
"Quam pulchra es." Motett, 3 } voices . . . . . }	Const. Festa . . . 38 b. . . . . —
"Sancta Maria." Motett, 3 voices. . . . . }	. . . id. . . . . 39 b. . . . . —
"O lux beatissima." Motett, 6 } voices . . . . . }	Adrian Willaert . . 40 b. . . . 1558
"I vidi in terra." Madrigal, } 6 voices . . . . . }	. . . id. . . . . 42 b. . . . 1559
"Regi regis regum arcana cano." } Canon, 3 voices . . . . . }	Henry Lawes . . . 44 b. . . . 1650
"Aspice, Domine." Motett, 6 } voices . . . . . }	Adrian Willaert . . 45 . . . . 1559
"Liet'e seren' in vista." Ma- } drigal, 4 voices . . . . . }	Jacques Arcadelt . . 46 b. . . . 1541
"Quando ritrovo." Madrigal, } 4 voices . . . . . }	Const. Festa . . . 47 . . . . . —
"Cosi soave el fuoco." Madri- } gal, 4 voices . . . . . }	. . . id. . . . . 47 b. . . . . —

Oblong Quarto. Latter part of the XVIIIth cent. [Add. Mss. 11,584.]

## 225.

## Volume V. of Dr. C. Burney's Musical Extracts, containing:

"Chi prend'amor à gioco." Madrigal, three voices, upon a ground Base, with accompaniments for two violins. (Tarquinio Merula.) . . . . . Printed 1635 f. 2	
"Con nobil arte." Aria a voce sola. (id.) . . . . .	4 b.
"Nominativo hic." Four voices. (id.) . . . . .	5
"Nominativo quis." Four voices. (id.) . . . . .	8 b.
"Rose beate." Madrigal, two voices. (Aless <sup>o</sup> . Grandi.) . . . . .	1626 . 12
Fragments of Italian Melody in the seventeenth century, from the works of Pallavicino, Cifra, Merula, and Facho . . . . .	12 b.
"Dormivo, e mi bacciasti." Madrigal, two voices. (Giov. Ferrari.) . . . . .	1628 . 15
"Noel, noel." Four voices. (Eustache du Caurroy.) . . . . .	1610 . 17
"Noel, noel." Four voices. (id.) . . . . .	— . 17 b.



- "Deliette, mignonette." Four voices. (Eustache du Caur-roy.) . . . . . Printed 1610 f. 18 *b.*  
 Fantasie, à 4. (*id.*) . . . . . — 19  
 Fantasie, à 4, sur l'hymne "Le Seigneur des qu'on nous offense." (*id.*) . . . . . — 20  
 Fantasie, à 3, sur l'air "Une jeune fillette." (*id.*) . . . . . — 20 *b.*  
 "L'eure est venue." Song for three voices. Scored from the manuscript part-books, *Bibl. Reg.* 20. A. xvi. 15th century . . . 23 *b.*  
 "A l'eure que premier vous vis." Song for three voices. From the same . . . . . 24 *b.*  
 Air du prévôt des Marchands . . . . . 26  
 "Mes pensées." Song for three voices. (Josquin des Pres.) . . . 26 *b.*  
 "Deus in adiutorium meum." Motett, four voices. (Ludov. Senfl.) . . . . . 1530 . 27 *b.*  
 "Misericordias, Domine." Motett, four voices. From the 4th Book of "Motetti della Corona." (Josquin des Pres.) . . . 1519 . 29  
 "Inviolata, integra et casta." Motett, five voices. From the same. (*id.*) . . . . . — 30 *b.*  
 "The farther I go." Song, two voices. From the Fayrfax Manuscript. See *Add. Ms.* No. 5465. (W. Newark.) . . . . . 33 *b.*  
 Fragments of Counterpoint, from Franchinus Gaforius . . . . . 35  
 Examples of the use of Discords . . . . . 36  
 Fragments of Counterpoint, from the works of Okenheim, Franchinus Gaforius, Josquin des Pres, Pierre de la Rue, Ant.  
 Brumel, Joh. Mouton, and Henry Isaac . . . . . 37  
 "Tulerunt Dominum." Motett. Four voices. (Henry Isaac.) . . . 40 *b.*  
 "Conceptio Mariæ." Motett. Four voices. (*id.*) . . . . . 41 *b.*  
 "O souverain Pasteur." (Grace before meat.) Four voices. (Tylman Susato.) . . . . . 1549 . 42  
 "Pere eternal." (Grace after meat.) Four voices. (*id.*) . . . — 42 *b.*  
 Monados in (Eolio primum exemplum. (Jac. Hobrecht.) . . . . 43 *b.*  
 "Agnus Dei," from the Mass "Hercules." Three voices. (Josquin des Pres.) . . . . . 44  
 "Salve sancta parens." Motett. Six voices. (Adrian Willaert.) . . 44 *b.*  
 Oblong Quarto. Latter part of the xviii<sup>th</sup> cent. [*Add. Mss.* 11,585.]

## 226.

## Volume VI. of Dr. C. Burney's Musical Extracts, containing:

- "O sacrum convivium." Motett. Five voices. (Thomas Tallis) . fol. 3 *b.*  
 (Afterwards adapted to the English words, "I call and cry.")  
 "Dum transisset sabbatum." Motett. Five voices. (John Taverner.) 5 *b.*  
 "Sabbatum Maria Magdalene." Motett. Five voices. (Robert Johnson.) 7  
 "In nomine," without words. Motett. Five voices. (Robert Parsons.) 8 *b.*  
 "Te, Fili," without words. Motett. Five voices. (*id.*) . . . . . 9 *b.*  
 "Ave, Maria." Motett. Five voices. (*id.*) . . . . . 10 *b.*  
 "Esurientes implevit." Motett. Five voices. (John Shephard.) . 11 *b.*  
 "Enforced by love and feare." Madrigal. Five voices. (Robert Parsons.) 12 *b.*  
 "Ascendo," without words. Motett. Five voices. (Dr. Christopher Tye.) . . . . . 13 *b.*  
 "If that a sinner's sighes." Motett. Five voices. (John Milton.) . 15 *b.*  
 (From Sir W. Leighton's *Tears and Lamentations of a Sorrowful Soule*, 1614.)  
 "O Lord, behold my miseries, (from the same.) Motett. Five voices. (*id.*) . . . . . 16 *b.*

- Extracts from "Per arma justitie." Mass. Five voices. (John Marbeck.) . . . . . fol. 17 b.
- Extracts from "Albanus." Mass. Five voices. (Dr. Rob. Fayrfax.) 20 b.
- "Gloria." From a Mass. Three voices. (*id.*) . . . . . 25 b.
- Extracts from "O Michael." Mass. Three and four voices. (John Taverner.) . . . . . *ib.*
- "From depth of sinne." Motett. Three voices. (Will. Byrd.) . . 27 b.  
(From *Songs of sundrie Natures*, 1589.)
- "Rejoyce with hart," (from the same.) Motett. Four voices. (*id.*) . 28 b.
- "In nomine," without words. Motett. Five voices. (Dr. John Bull.) 29 b.
- "Precamur, sancte Domine." Motett. Five voices. (Robert White.) 31
- "In nomine." Motett. Five voices. (*id.*) . . . . . 32 b.
- "With wreathes of rose." Madrigal. Five voices. (W. Cobbold.) . 34  
(From the *Triumphs of Oriana*, 1601.)
- "O, had I wings." Motett. Five voices. (John Milton.) . . . . 34 b.  
(From the *Teares and Lamentacions of a Sorrowful Soule*, 1614.)
- "Deare, when to thee." Song. One voice. (Alfonso Ferabosco, Jun.) 37
- "So, so, leave off." Song. One voice. (*id.*) . . . . . 37 b.
- "Hence, stars." Madrigal. Five voices. (Michael Este.) . . . . 38  
(From the *Triumphs of Oriana*, 1601.)
- "All creatures now," (from the same.) Madrigal. Five voices. (John Bennet.) . . . . . 39 b.
- A "Fancy," in five parts. From the L'Estrange collection. (John Ward) . . . . . 41 b.
- "Where fancy fond." Madrigal. Five voices. (Will. Byrd.) . . . 43 b.  
(From *Psalmes, Sonnets, and Songs of Sadness and Pietie*, 1588.)
- Specimens of Dr. Blow's crudities . . . . . 45
- "Since the spring comes on." Pastoral ballad. (Dr. John Blow.) . . 47  
(From the 4th book of the *Theatre of Musick*.)
- Fragments of three Ballads from the *Amphion Anglicus*. (*id.*) . . . *ib.*
- Oblong Quarto. Latter part of the XVIIIth cent. [*Add. Mss.* 11,586.]

## 227.

Volume VII. of Dr. Charles Burney's Musical Extracts, containing :

- Extracts from a Mass, "Gloria tibi Trinitas." Six voices. (John Taverner.) . . . . . fol. 2
- "Euge, bone," a Mass, for six voices. (Christopher Tye.) . . . . 7 b.  
(Some parts which were wanting in the old copies, have been supplied by Dr. Burney.)
- "O tu, qui dans oracula." A two part song, from the prologue to a work intituled "A new discourse of a stale subject, called the Metamorphosis of AJAX," written by Sir John Harrington, under the name of Misacmos, 1596 . . . . . 17 b.  
In the "Nugæ Antiquæ," Sir John Harrington states that the tune was composed by his father, and that it used to be sung by K. Henry the Eighth, "in pleasaunte moode," and was called the *Black Sauntus*, or *Monke's Hymne to Saunte Satane*, made when King Henry had spoyld their singing. The music given by Dr. Burney agrees with the printed copy of the original work, but differs from that in the appendix to Sir J. Hawkins's *History of Music*, which is a Canon, in three parts.
- The 100th Psalm, with parts by Dr. [John] Dowland, from Ravenscroft's *Psalms*, 2d Edition, 1633 . . . . . 18
- The 134th Psalm, in four parts, by Claude le Jeune . . . . . *ib.*



The 134th Psalm, in two parts, by Von Muller . . . . .	fol. 18
The 100th Psalm, as harmonized by John Dowland, in his own notation.	18 <i>b.</i>
Four Tunes out of Thomas Morley's "First Book of Consort Lessons, made by divers exquisite authors, for six instruments," 2d Edition, 1611. Dr. Burney has only given the treble-viol, and flute parts of the original, the bass being added by himself.	
The Quadro Pavin . . . . .	19
The Galliard to the Quadro Pavin . . . . .	19 <i>b.</i>
"Goe from my window" . . . . .	<i>ib.</i>
"O mistress mine" . . . . .	21
(See Queen Elizabeth's Virginal Book, No. 66, p. 125. <i>Note by</i> <i>Dr. Burney.</i> )	
"Prayse the Lord, O my soul." Psalm. Three voices. (John Mundy, 1594) . . . . .	21 <i>b.</i>
"As I went a walking." Song. Three voices. ( <i>id.</i> ) . . . . .	22
"In deep distresse." Song. Four voices. ( <i>id.</i> ) . . . . .	22 <i>b.</i>
"Fayre Orian in the morn." Madrigal. Six voices. (John Milton.) . . . . .	23 <i>b.</i>
(From the <i>Triumphs of Oriana</i> , 1601.)	
"Our hasty life." Madrigal. Three voices. (Thos. Tomkins, 1640.) . . . . .	25 <i>b.</i>
"Deare pittie, how." Madrigal. Three voices. (John Wilbye, 1598.) . . . . .	26 <i>b.</i>
"My flockes feed not." Madrigal. Three voices. (Thos. Weelkes, 1597.) . . . . .	27 <i>b.</i>
(Words by Shakspeare, from the <i>Passionate Pilgrim</i> .)	
Selections from "Choice Psalmes, put into music for three voices, by Henry and William Lawes, 1643." . . . . .	30 <i>b.</i>
"I'll lie me down to sleep." Four voices. (J. Coperario.) . . . . .	35 <i>b.</i>
(From the <i>Teares and Lamentaciones of a Sorrowful Soule</i> , printed by Sir W. Leighton, 1614.)	
"Gloria Patri." Three voices. (Rich. Dering.) . . . . .	36
An Index, in notation, to the four first volumes of Doctor Tudway's col- lection of English Church Music: (See <i>Harl. Ms. 7337.</i> ) . . . . .	37 <i>b.</i>
Oblong Quarto. Latter part of the XVIIIth cent. [ <i>Add.</i> <i>Mss. 11,587.</i> ]	

## 228.

Volume VIII. of Dr. Charles Burney's Musical Extracts, con-  
taining:

<i>ch. no. 1.</i> "Ricercari et Canzoni Francese, da Girolamo Frescobaldi, Organista di S. Pietro, in Roma. Lib. 1 <sup>mo</sup> . 1615." These were amongst the first compositions printed in score . . . . .	fol. 2 <i>b.</i>
"Charita di Signore." Madrigal. Four voices. (Cip <sup>o</sup> . di Rore.) . . . . .	16 <i>b.</i>
"Mentre la prima." Madrigal. Four voices. ( <i>id.</i> ) . . . . .	17
"Da fuoco così bel nasce." Canzon. Four voices. Sopra "Di Pace non trovo con 14 stanze." Printed in the second book of Cipriano di Rore's Madrigals, 1571. (Gian <sup>o</sup> . di Palestrina.) . . . . .	17 <i>b.</i>
"A qualunque animal." Canzon. Four voices. (Annibal of Padua.) (Stanzas 1 and 6.) . . . . .	24 <i>b.</i>
"Madonna, poi ch'uccider." Canzon. Four voices. (Claudio [Merulo] da Corregio.) . . . . .	26
"Col seno pien di rose." Canzon. Four voices. (Giov. Continò.) . . . . .	26 <i>b.</i>
"Chi desia di veder." Canzon. Four voices. (Perissone [Cambio]) . . . . .	27 <i>b.</i>
"Grave pene in amor." Canzon. Four voices. (Aless <sup>o</sup> . Striggio.) . . . . .	28 <i>b.</i>
"Amorose viole." Canzon. Four voices. (Costan <sup>o</sup> . Porta.) . . . . .	29
The First Book of Madrigals, for three voices, by Constantino Festa . . . . .	30
"Poi ch'io viddi." Madrigal. Three voices. (Jacomio Fogliano.) . . . . .	40
"Madonna, io prend'ardire." Madrigal. Three voices. ( <i>id.</i> ) . . . . .	40 <i>b.</i>
"Io vorrei, Dio d'amore." Madrigal. Three voices. ( <i>id.</i> ) . . . . .	41

- Ancient Chant, sung at Venice to the Benedictus . . . . . fol. 41
- Madrigals, for five voices, by Carlo Gesualdo, Prince of Venosa :
- |                                       |   |
|---------------------------------------|---|
| Caro amoroso . . . . . fol. 42        | Ahi, già mi discoloro . . . . . 48 b.     |
| Sento che nel partire . . . . . 44 b. | Resta di darmi noia . . . . . 49          |
| Dall'odorate spoglie . . . . . 45 b.  | Dolcissimo sospiro . . . . . 49 b.        |
| Madonna, io ben vorrei . . . . . 46   | La morte mia. (Fragment.) . . . . . 50    |
| Sparge la morte . . . . . 46 b.       | Moro, lasso, al mio duolo . . . . . 50 b. |
| Questa crudele e pia . . . . . 47 b.  | Tu piangi, O Filli mea . . . . . 51 b.    |
| Beltà poiche t'assenti . . . . . 48   |   |
- The treble part of Entrées du Ballet . . . . . 53
- "La Bataille de Marignan, 1515," in four parts, by Clement Jannequin,  
the fifth added by Philip Verdelot. From the 10th Book of "Chan-  
sons à 4 parties." Anvers, 1545 . . . . . 56
- "Douleur me bat." Madrigal. Six voices. (Adrian Willaert.) . . . . . 61
- "Je ne scay pas comment." Madrigal. Six voices. (Benedictus) . . . . . 62 b.
- "Douleur me bat." Madrigal. Five voices. (Josquin des Pres.) . . . . . 63
- "Dimostrazione de tutti i Canoni sopra il canto fermo dalle Regole di  
Musica di Rocco Rodio, 1608 . . . . . 64
- "I bei legami." Scherzo. Three voices. (Claudio Monteverde.) . . . . . 66 b.
- Sonatas, for two violins and bass, by Giovanni Legrenzi . . . . . 67 b.
- "Se nel ben." Song. (See *Harl. Ms.* 1265.) (Aless<sup>o</sup>. Stradella.) . . . . . 70 b.
- "Se't'ama Filli." Song. (See *Harl. Ms.* 1272.) (*id.*) . . . . . 71
- "L'amore e lo sdegno." (La ragion m'assicura.) Duett. (*id.*) . . . . . 71 b.
- "Vanne invito." Song, with violin accompaniment. (Aless<sup>o</sup>. Scar-  
latti.) . . . . . 73 b.
- "Amo Christum." Canon, for two voices. (Dom. Romano Micheli.) . . . . . 74 b.
- Canone del Metallo. Canon, for three voices. (*id.*) . . . . . 75
- Canon, for four voices. (Adriano Banchieri.) . . . . . 75 b.
- Fragments of several Canons . . . . . 76
- "Let's have a toast." Round for twenty voices. (Charles Burney.) . . . . . 77 b.
- Quarto. Latter part of the xviii<sup>th</sup> cent. [*Add. Mss.* 11,588.]

## 229.

Volume IX. of Dr. Charles Burney's Musical Extracts, con-  
taining:

- An Index in Notation of the 5th and 6th volumes of Dr. Tudway's  
Church Music, in the *Harl. Mss.* 7341-2, with a general alpha-  
betical Index of the composers' names . . . . . fol. 2
- Chants or Chorales from the Studij di Palestrina, by G. M. Nanino, B.  
Nanino, F. Anerio, A. Cifra, R. Giovanelli, O. Benevoli, P. L.  
Palestrina, Rubino, Tomasso, G. Todi, Magiorana, Josquin des  
Pres, and Marcello Tortora . . . . . 19 b.
- "Regole del contrappunto pratico di Nicola Sala." Printed at Naples,  
1794. Book 1 and part of Book 2 . . . . . 25
- Oblong Quarto. Latter part of the xviii<sup>th</sup> cent. [*Add. Mss.*  
11,589.]

## 230.

Volume X. of Dr. Charles Burney's Musical Extracts, con-  
taining:

- The remainder of Book 2. of the "Regole del contrappunto di Nicola  
Sala;" continued from the preceding volume.
- Oblong Quarto. Latter part of the xviii<sup>th</sup> cent. [*Add. Mss.*  
11,590.]



## 231.

Volume XI. of Dr. Charles Burney's Musical Extracts, containing:

The 3d Book of the "Regole del contrappunto di Nicola Sala."	fol. 1
"Berenice, ove sei." Scena nel "Vologeso." Napoli, 1764. Full score. (A. Sacchini.)	23
"Povero cor." Scena di "Nitteti." Napoli, 1774. Full score. (id.)	39
"Sei Canzoncine con Piano Forte o Arpa, per uso di Mi Lady Clarges, Musica di Giuseppe Millico. Napoli, 1793."	43
"Donzelle semplici." Aria, full score. [Gluck.]	58
"Se un cor annodi." Aria, with Chorus, in full score, from "Achille in Sciro," by Giuseppe Millico	63

Oblong Quarto. Latter part of the XVIIIth cent. [Add. Mss. 11,591.]

## 232.

A volume of Songs, Canons, Dialogues, Catches, and Rounds, composed about the middle of the seventeenth century.

"Come, my Daphne." A Dialogue between Strephon and Daphne	William Lawes	fol. 2
"Mistake mee not." Song	Thomas Brewer	3 b.
"If that I, for thy sweet sake." Song	John Hilton	4
"England, once Europe's envy." Song	id.	4 b.
"How ill doth hee deserve." Song	Henry Lawes	7
"What if I dye for love." Dialogue	William Lawes	7 b.
"Come, Cloris, hie we." Duett	Henry Lawes	8 b.
"Hither wee come." Song	id.	9
"Shepherd, in faith I cannot stay." A Dialogue between Phillis and Strephon	Nich. Laneir	9 b.
"Amarillis by a springe." Song	Henry Lawes	10 b.
"Swift through the yeilding ayre." Song	id.	11 b.
"Sett to the sun a diall." Song	Simon Ives	12 b.
"Charon, come hither." A Dialogue between Hobson and Charon. Imperfect	John Hilton	13 b.
"With endles teares." Song	Robert Johnson	15
"Woods, rocks, and mountaynes." Song	id.	15 b.
"Care-charminge sleep." From Beaumont and Fletcher's Tragedy of Valentinian, 1645. Song	id.	16 b.
"Doe not expect to heare." Song	Nich. Laneir	17 b.
"Newly from a poatcht toad." Oberon (or) the Madman's Song, sung in a Comedy at Cambridge, before the King and Queen, by the Author	Thos. Holmes	18
"Tell mee, shepherd, dost thou love?" Dialogue	Nich. Laneir	18 b.
"Tis late and cold." Mine Host's Song in the Mad Lover	Rob. Johnson	20
"Wilt thou bee gone." Song	Chas. Coleman	20 b.
"When cruell tyme." 1st part	Dr. John Wilson	21 b.
"Whie by such a brittle stone." 2d part. Song		
"In guiltie night." A Dialogue between Saul, the Witch of Endor, and Sammel's Ghost	Robert Ramsey	23 b.
"Marke how the blushfull morn." Song. By his Majesty [Charles I.]		26

"Come, syilent night." Song . . . . .	Dr. John Wilson. fol. 26 b.
"If I dye, bee this my will." Song . . . . .	<i>id.</i> . . . . 27 b.
"Justus cor suum tradidit." Duett . . . . .	Rich. Deeringe . . 28 b.
"Ardens est cor meum." Duett . . . . .	<i>id.</i> . . . . 29 b.
"What teares, deere Prince." Song . . . . .	Robert Ramsey . . 30
"Cloris sigh'd and sunge." Song . . . . .	Balls . . . . . 30 b.
"Qual musico gentil." Song . . . . .	Nicholas Laneir . . 31 b.
"Sylly heart, forbear." Song . . . . .	<i>id.</i> . . . . 32 b.
"I prethy, keepe my sheepe." Dialogue . . . . .	<i>id.</i> . . . . 33
"Arise, faire sun." Duett . . . . .	John Hilton . . . 34 b.
"Rise, princely shepherd." A Dialogue between } Juno, Venus, Pallas, and Paris . . . . . }	<i>id.</i> . . . . 35 b.
When Israell's sweet synger slept." A Dialogue } of King Solomon and the two Harlots . . . }	<i>id.</i> . . . . 39 b.
"Amongst my children." The Dialogue of Job, } God, Satan, Job's Wife, and the Messengers. }	<i>id.</i> . . . . 42 b.
"O that mine eyes could melt." Song . . . . .	Thomas Brewer . . 45 b.
"Gloria Patri." Three voices . . . . .	Richard Deeringe . 46 b.
The Lamentations of Jeremiah, viz.	
"The wayes of Zyon do mourne." } "The precious sons of Zyon." } "The breath of our nostrills." }	Three voices. John Hilton . . . 47 b.
"Well, well, 'tis true." Song . . . . .	<i>id.</i> . . . . 51
"The parcht earth drinks the raine." Song . . . . .	Dr. Charles Coleman. 51 b.
"Yee violets, that first appeare." } "Yee meaner beauties of the night." }	Songs . . . . . John Hilton . . . 52 —
The same words to different music. (Bassus per T. C.) . . . . . 52 b. +	
"Come, my lads, that love canarie." (Bassus per T. C.) . . . . .	53 —
"What though the zealots." Three voices . . . . .	53 b.
"Victoria il mio core." Imperfect . . . . .	54 b.
+ "Ho, the broome, that Cowden knowes" [the Broom of Cowden knowes.] Three Parts. . . . .	55
"Take, O take those lippes away." Song . . . . .	Dr. John Wilson . 56
"I'll wish noe more thou shouldst love mee." Song. Nich. Laneir. . . . .	57
"How happie art thou and I." Song . . . . .	57 b.
"Younge and simple thogh I am." Imperfect . . . . .	Nich. Laneir . . 58
"O my Clarissa." Song . . . . .	William Lawes . . 58 b.
"Se voi, luci." Song . . . . .	60
"Noe more shall meades." (Cælia, a love song.) [Nich. Laneir] . . . . .	61
"Per doglia infinita." Song . . . . .	62
"What means this strangness." Song . . . . .	T. Blagrove . . 63
"Luce de mi'alma." Song . . . . .	63 b.
At the end is written, "The Treble I tooke and prickt downe as Mr. Thorpe sung it. Bassus per T. C."	
X An Air without words, over which is the name of "Sir John Sucklin," and probably intended to be adapted to one of his poems . . . . .	63 b.
"Love is the sunne itselfe" (True love.) Song. John Hilton, B.M. 1656. . . . .	64
"Con più graditi voce." Imperfect . . . . .	65
"From the faire Lavinian shore." Three voices. Dr. John Wilson . . . . .	66 b.
"Tyrant Cupid, I'll appeale." Three voices . . . . .	<i>id.</i> . . . . 67 b.
"Love and I of late did parte." Song . . . . .	Nich. Laneir . . 69
"He that loves a rosie cheek." Song . . . . .	[Henry Lawes] . . 69 b.
"When first I gaz'd on Cælia's face." Song . . . . .	John Hilton, 1656 . 70
"O now I finde 'tis nought but fate." } (Affliction for a ladie he never sawe.) }	Song. Henry Lawes . . 70 b.
"Goe, faire enchantresse." } (Freedom from chaines.) }	Song . . . . . <i>id.</i> . . . . 72
"Colin, say why sit'st thou soe?" Song with Chorus. Nich. Laneir . . . . .	73



- "See, Cloris, see." Song . . . . . fol. 74  
 "Will Cloris cast her sunbright eye." } . . . Simon Ives . . . 74 b.  
 (With an additional part by T. C.) }  
 "Alas, poore Cupid," (with a base to be sunge, per T. C.) Henry Lawes . 75  
 "No more shall meades be deckt with flowres." (Bassus per T. C.)  
 Nich. Laneir . . . . . 75 b.  
 "Shee that is faire, may tempt." Song . . . Henry Lawes . . 77 b.  
 "Beauties, have yee seene a toy." Glee, three voices . . . . . 81

Reversing the volume, are the following :

- "Mongst all those precious juices." Catch, three }\* John Hilton . . . 86 b.  
 voices . . . . . }  
 "Haste thee, O Lord." Round, three voices . . Thos. Ford . . . 86  
 "My soule, O Lord, shall trust." Round, three voices. John Hilton . . . ib.  
 "I am so weary." Canon, three voices . . . [Thomas Ford] . . . 85 b.  
 "Ut relevet miserum fatum." Canon, three voices. John Hilton . . . ib.  
 "Ora et labora." Canon, three voices . . . id. . . . ib.  
 "Arme for our ancient foe." Catch, three voices. id. . . . 85  
 "Methinks that I doe heere." Catch, three voices. id. . . . ib.  
 "Will it please you, mistris." (The Pedler.) }  
 Catch, three voices . . . . . } id. . . . 84 b.  
 "O yes, o yes." (The Cryer.) Catch, three voices. id. . . . ib.  
 "Here lyes a woman." Catch, three voices . . id. . . . 84  
 "Bound by the neare conjunction." (An Elegie }  
 on William Lawes,) three voices . . . } id. . . . 81 b.  
 "If you will drinke canary." Catch, three voices. W. Lawes . . . 80 b.  
 "If you will drinke for pleasure." Catch, three } John Hilton . . . ib.  
 voices . . . . . }  
 "As there bee 3 blew beanes." Catch, three voices. id. . . . 80  
 "Why should wee not all bee merry." Catch, }  
 three voices . . . . . } id. . . . ib.  
 "Listen neere to the ground." Catch, three voices. id. . . . 79 b.  
 "Pratty Nann." (The Scotch Catch.) Three voices id. . . . ib.  
 "There was an old man at Walton }  
 Cross." (A Catch in a Catch.) } Three voices. id. . . . 79

Folio. Middle of the xviiith cent. [*Add. Mss.* 11,603.]

### 233.

A Latin Gradual, with musical notes, probably written for the use of some church in Germany. It is imperfect at the end. Vellum. Folio. xixth cent. [*Add. Mss.* 11,669.]

### 234.

Twelve Letters from Dr. Crotch, Samuel Weslèy, R. J. S. Stevens, etc., to Vincent Novello, relative to the works of Purcell, 1828-1830. Presented by V. Novello, 12th May, 1840. Quarto. [*Add. Mss.* 11,731.]

### 235.

Orders, Minutes, etc., of the "Academy of Vocal Musick," [generally called the "Academy of Ancient Music,"] from the 7th Jan. 172 $\frac{3}{8}$ , to the 26th May, 1731. Presented by Vincent Novello, 1 June, 1840. Folio. [*Add. Mss.* 11,732.]

## 236.

Latin Hymns and Offices for the whole year. Imperfect at the beginning and end. Vellum. Quarto. xiii<sup>th</sup> cent. [*Add. Mss.* 12,194.]

## 237.

The Music in "Macbeth," with the names of the Singers, viz., Lee, Spalding, Courco, Bowman, Mrs. Willis, and Mrs. Hodgson. Bowman or Boman came on the stage as a boy about the year 1673, and sang a man's part in Lee's Tragedy of "Theodosius" in 1680; but as the names of the females do not appear amongst the *Dramatis Personæ* till 1696, that year may be assumed as the probable date of the Manuscript. Lee, Bowman, Mrs. Willis, and Mrs. Hodgson sang together in the "Loves of Mars and Venus," composed by John Eccles and Godfrey Finger, 1697; Courco and Spalding sang Eccles's Duett, "Wine does Wonders," in "The Morose Reformer," about the same period, and all their names appear to many of the detached songs, engraved by Thomas Cross, in the latter part of the seventeenth and beginning of the eighteenth century.

There is extant another copy, corresponding in every respect with this Manuscript, [*see* "Shakspeare's Songs by William Linley," and also the preface to Vincent Novello's edition of Purcell's Works,] and bearing the name of John Eccles, who began to attain celebrity as a dramatic composer between the years 1690 and 1700. The music, although in some parts strikingly similar to that attributed by tradition to Matthew Locke, (of which it is believed no manuscript or printed copy exists, earlier than that published by Dr. Boyce towards the latter part of the eighteenth century,) is not sufficiently identical to warrant the charge of actual plagiarism.

With the exception of the two lines beginning "Hark, I'm call'd," which are by Shakspeare, the words are from Sir W. D'Avenant's adaptation of the Tragedy published 1674, and are partly taken from Middleton's Tragi-Comedy of "The Witch." It may be remarked, that Eccles's music adheres more strictly to Sir W. D'Avenant's version than that attributed to Locke.

Folio. End of the xviii<sup>th</sup> cent. [*Add. Mss.* 12,219.]

## 238.

A volume in the handwriting of John Immyns, the founder of the Madrigal Society, containing Madrigals and Motetts for



two, three, four, five, and six voices, by the following composers : Josquin des Pres, Claude Le Jeune, Vaqueras, Thomas Morley, Orlando di Lasso, Antonio Brumel, William Byrd, Simone Molinaro, Thomas Weelkes, Andr. Pevernage, Noe Faignient, Marc-Antonio Pordenoni, Filippo di Monte, Marc-Antonio Ingegneri, Paolo Masnelli, Giovanni de Macque, Luca Marenzio, Benedetto Pallavicino, John Bennett, Orazio Vecchi, Chrisostom Rubiconi, Leon Leoni, Salomon Rossi, Girolamo Casati, Giov. Pier Luigi da Palestrina, Jacques de Wert, Giov. Bernardo Colombi, Claudio Monteverde, Marsilio Santini, Giovanni Croce, Gabriel Fattorini, Annibal of Padua, Pomponio Nenna, Stefano Rossetto, and Agostino Agazzari.

*For two voices.*

Domine, non secundum . . . . .	Vaqueras . . . . .	p. 63
Go ye, my canzonetts . . . . .	T. Morley . . . . .	104
I go before, my charmer . . . . .	<i>id.</i> . . . . .	106
Flora, wilt thou torment me . . . . .	<i>id.</i> . . . . .	110
Now in the break of morning . . . . .	<i>id.</i> . . . . .	116
Fire and lightning . . . . .	<i>id.</i> . . . . .	117
Pleni sunt cœli . . . . .	O. di Lasso . . . . .	118
Benedictus . . . . .	A. Brumel . . . . .	125
En registre sera mise . . . . .	C. Le Jeune . . . . .	127
Benedictus (two). . . . .	Jodocus Pratensis (Jos- quin des Pres). . . . .	177

*For three voices.*

Io ardo . . . . .	S. Molinaro . . . . .	72
Credete per schernirmi . . . . .	<i>id.</i> . . . . .	123
Vezzosi augelli . . . . .	<i>id.</i> . . . . .	229
I bei ligustri . . . . .	T. Weelkes . . . . .	123
Say, Phillis . . . . .	<i>id.</i> . . . . .	124
Sing ye to our Lord . . . . .	W. Byrd . . . . .	141
I have been young . . . . .	<i>id.</i> . . . . .	149
The eagle's force . . . . .	<i>id.</i> . . . . .	301
Qui est-ce qui conversera . . . . .	C. Le Jeune . . . . .	150
A toy, mon Dieu . . . . .	<i>id.</i> . . . . .	297
See, my dearest treasure . . . . .	T. Morley . . . . .	299

*For four voices.*

Non basta contentarmi . . . . .	O. Vecchi . . . . .	44
Let not the sluggish sleep . . . . .	W. Byrd . . . . .	134
En m'oyant chanter . . . . .	O. di Lasso . . . . .	145
Per pianto . . . . .	<i>id.</i> . . . . .	191
Appariran per me . . . . .	<i>id.</i> . . . . .	212
Las, voulez vous . . . . .	<i>id.</i> . . . . .	303
Sleep, oh sleep . . . . .	J. Bennett . . . . .	153
Quem dicunt homines . . . . .	L. Marenzio . . . . .	157
Zeffiro torna . . . . .	<i>id.</i> . . . . .	213
Quando la voce . . . . .	A. Pevernage . . . . .	181
Con humil atto . . . . .	<i>id.</i> . . . . .	183
Ardo, donna . . . . .	<i>id.</i> . . . . .	203
Dolce mio fuoco . . . . .	<i>id.</i> . . . . .	210
Per divina bellezza . . . . .	F. di Monte . . . . .	184

Io son sì vago . . . . .	F. di Monte . . . . .	p. 193
Non mi togl'il ben mio . . . . .	M. A. Ingegneri . . . . .	186
Donna, la bella mano . . . . .	M. A. Pordenoni . . . . .	189
Sì grand' è il mio gioire . . . . .	<i>id.</i> . . . . .	201
Basciami, vita mia . . . . .	N. Faignient . . . . .	196
Questi ch'inditio fan . . . . .	<i>id.</i> . . . . .	207
Quando benigna stella . . . . .	B. Pallavicino . . . . .	199
Non puo, dolce . . . . .	P. Masnelli . . . . .	205
Non vegg', ohime . . . . .	G. de Macque . . . . .	217
April is in . . . . .	T. Morley . . . . .	221
Within an harbour . . . . .	<i>id.</i> . . . . .	223

*For five voices.*

Quella donna . . . . .	J. de Wert . . . . .	1
Por in una . . . . .	<i>id.</i> . . . . .	6
Bastava ben . . . . .	<i>id.</i> . . . . .	9
Ma del error . . . . .	<i>id.</i> . . . . .	13
S'allor che per pigliar . . . . .	<i>id.</i> . . . . .	16
Passa la nave mia . . . . .	<i>id.</i> . . . . .	21
Pioggia di lagrimar . . . . .	<i>id.</i> . . . . .	24
O sonno . . . . .	<i>id.</i> . . . . .	27
L'alba cui dolce . . . . .	<i>id.</i> . . . . .	45
Almo pastore . . . . .	<i>id.</i> . . . . .	51
Gionto m'ha amor . . . . .	<i>id.</i> . . . . .	57
Standomi un giorno . . . . .	O. di Lasso . . . . .	33
Indi per alto mar . . . . .	<i>id.</i> . . . . .	39
Od'amarissime . . . . .	<i>id.</i> . . . . .	119
Madonna mia gentil . . . . .	L. Marenzio . . . . .	65
Cantava la mia dolce . . . . .	<i>id.</i> . . . . .	68
Deggio dunque partire . . . . .	<i>id.</i> . . . . .	73
Io partirò . . . . .	<i>id.</i> . . . . .	75
Ma voi, caro . . . . .	<i>id.</i> . . . . .	78
Amor, io non potrei . . . . .	<i>id.</i> . . . . .	81
Lasso ! ch'io ardo . . . . .	<i>id.</i> . . . . .	107
Frenò Tirsi . . . . .	<i>id.</i> . . . . .	230
Così morirò . . . . .	<i>id.</i> . . . . .	232
Stella ch'in ciel . . . . .	M. A. Ingegneri . . . . .	87
E Giulia in ciel . . . . .	<i>id.</i> . . . . .	90
Vaghi boschetti . . . . .	<i>id.</i> . . . . .	94
Ben ch'io sia certo . . . . .	<i>id.</i> . . . . .	97
Hor ch'amor . . . . .	<i>id.</i> . . . . .	100
Se delle voglie . . . . .	Annibal Padovano . . . . .	111
Exaltabo te . . . . .	G. P. L. da Palestrina . . . . .	129
Se fra quest' herbe . . . . .	<i>id.</i> . . . . .	169
S'egli è ver . . . . .	P. Nenna . . . . .	137
Io mi son giovinetta . . . . .	C. Monteverde . . . . .	237
Come viver poss'io . . . . .	L. Leoni . . . . .	243
Dimmi, Clori . . . . .	<i>id.</i> . . . . .	264
Dubbij fra duo . . . . .	G. Casati . . . . .	247
Ami Tirsi . . . . .	C. Rubiconi . . . . .	252
Pur venisti . . . . .	S. Rossi . . . . .	256
Che non fai . . . . .	<i>id.</i> . . . . .	268
Questo che dolce . . . . .	M. Santini . . . . .	259
Qual di voi . . . . .	G. Croce . . . . .	271
Leggiadro mio pastor . . . . .	G. B. Colombi . . . . .	274
Rondinella loquace . . . . .	G. Fattorini . . . . .	277
Cantiam, Muse . . . . .	S. Molinaro . . . . .	280



*For six voices.*

Accend' i cor . . . . .	J. de Wert . . . . .	p. 161
Gratie ch' a poch' . . . . .	S. Rosetto . . . . .	285
Vagan per l'aria . . . . .	A. Agazzari . . . . .	289
Ma lass' io. . . . .	<i>id.</i> . . . . .	293

Quarto. Middle of the xviii<sup>th</sup> cent. [*Add. Mss.* 12,532.]

## 239.

"Chorus, by Mr. Wolfgang Mozart, 1765."

This composition for four voices, to the words "God is our refuge," in the handwriting of Mozart when he was only seven years of age, is attached to the printed copy of his "Sonates pour le Clavecin, dédiées à Madame la Comtesse de Tessé, Œuvre 2. Paris," presented by his father to the British Museum, in July, 1765. Obl. fol. Preserved in the General Library of Printed Books.

## OMISSIONS.

## 91\*.

A volume containing Hymns and other pieces set to music, adapted to the service of the Greek Church :

A Treatise on the signs used in Psalmody, with the ascending and descending tones. Begin. *ἀρχὴ μίση τίλος καὶ σύστημα.* fol. 3.

Hymns called *κικηγάγια*, or exclamatory (from Ps. 141.), together with the *αναστάσιμοι*, or verses to be sung on the Resurrection, etc., under the various tones. fol. 9.

The eleven *ισθίνα*, or Matutinal Hymns, composed by the Emperor Leo, and set to music by Johannes Glycæus. fol. 115 *b*.

See Fabricius, *Bibl. Græca*, vol. iii. p. 655. *edit.* Harles.

The Liturgy, or Mass of St. John Chrysostom. fol. 130 *b*.

Two Hymns ascribed to [Manuel] Chrysaphes. fol. 131 *b*.

The Liturgy of St. Basil (imperfect). fol. 133 *b*.

Small Quarto. xv<sup>th</sup> cent. [*Harl. Mss.* 5544.]

## 123\*.

A Treatise on Indian Music, in Persian, written in the year of the Hegira, 1192. A.D. 1780. Octavo. [*Egerton Mss.* 793.]

# INDEX.

*The figures refer to the regular series of numbers in the Catalogue.*

A.			
Aaron (Pietro)	221	Banchieri (Adriano)	228
—Academy of Vocal Music	235	Bannister (John)	77
Acis and Galatea, a <i>Serenata</i>	185	Barcroft (Thomas)	98
Agazzari (Agostino)	238	Basil, <i>Saint</i>	91*
Agostini (Pietro Simone)	49	Basiron (Philip)	222
Alberti (Innocent)	19	Bassani (Giov <sup>l</sup> . Battista)	85
Albrici (Vincenzo)	57. 59	Baston (Josquin)	224
Aldovrandi[ni ?] (Gius <sup>e</sup> . Ant <sup>o</sup> .		Batten (Adrian)	98
Vincenzo ?)	57	Beare (—)	214
—Aldrich (Henry)	98	Bedford (Rev. —)	149
Alessandro Amante, an <i>Opera</i>	51	Benedictus	171. 222. 228
—Ambrose (John)	26	Benedictus <i>de Opiciis</i>	12
—Amner (John)	98	Benevoli (Orazio)	229
Ancient Music, <i>Concert of</i>	120	Bennet (John)	201. 226. 238
Anerio (Felice)	229	Berardi (Angelo)	221
Anerio (Giov <sup>l</sup> . Francesco)	160	Berchem (Jachet)	223
Annibal of <i>Padua</i>	228. 238	Berenclow (Bernard Martin)	56. 57
Anthems. 82. 93. 98. 173. 174. 181.		Bernabei (Giuseppe)	221
191. 215. 221.		Bernabei (Hercule)	174. 199
Arcadelt (Jacques)	222. 224	Bernardus <i>Sanctus</i>	2. 43. 86. 105
—Arne (Thomas Augustine)	219. 220	Bernasconi (Andrea)	177
Ashwell (Thomas)	62	Berno <i>Augiensis</i>	110. 147
Astone (Hugh)	26. 100	Bevin (Elway)	98
Astorga (Emanuel d')	169	Birchensha (John)	138. 142
Athenæus	148	Bird (William). <i>See</i> Byrd.	
Augustinus (Aurelius)	11. 89. 105	Bishop (John)	98
Aurelianus <i>Reomensis</i>	110	Blagrove (Thomas)	232
		Blow (Dr. John)	98. 226
		Boethius (An. Man. Sev.)	66. 80. 87.
		107. 110. 141.	
		Böhmer (N. N.)	142
		Bonadies (Giovanni)	221
		Bonduca, an <i>Opera</i>	201
		Bononcini. <i>See</i> Buononcini.	
		Bonus	174
		Bouvel[les] (Charles)	5
B.			
Badalli (Rosa Jacinta)	57		
Balletti	27. 138		
Balls (—)	214. 232		
Banaster (Gilbert)	203		



- Bowman (John) . . . . . 98  
 Boyce (Dr. William) . . . . . 201  
 Brewer (Thomas) . . . . . 214. 232  
 Broderip (William) . . . . . 98  
 Browne (—) . . . . . 203  
 Brumel (Antonio) . . . . . 222. 225. 238  
 Bryan (Albertus) . . . . . 98  
 Bryennius (Manuel) . . . . . 92  
 Bryne (Albertus). *See* Bryan.  
 Bugbears, *a Drama* . . . . . 106  
 Bull (John) . . . . . 28. 98. 226  
 Buononcini (Giovanni). 56. 57. 194. 198  
 Burney (Charles) . . . . . 221—231  
 Byrd (William). 28. 98. 174. 178. 179.  
     226. 238.
- C.
- Cadeac (Pierre) . . . . . 171  
 Calvisius (Sethus) . . . . . 221  
 Cambio (Perissone) . . . . . 224. 228  
 Canis (Cornelius) . . . . . 222  
 Canons. 12. 13. 16. 140. 142. 202. 221.  
     224. 228. 232.  
 Carissimi (Giacomo). 49. 54. 56. 59.  
     64. 85. 98.  
 Caron (Firmín) . . . . . 25  
 Casati (Gasparo) . . . . . 59  
 Casati (Girolamo) . . . . . 238  
 Castileti (Johannes) . . . . . 171  
 Catches . . . . . 200. 201. 232  
 Cavalli (Francesco) . . . . . 59. 64  
 Caurroy (François Eustache de). 225  
 Celston (Johannes) . . . . . 2  
 Ceroni (Dom<sup>o</sup>. Pedro) . . . . . 221  
 Certon (Pierre) . . . . . 222  
 Cesti (Marc Antoine) . . . . . 59. 64  
 Charles I., *King of England* . . . . . 232  
 Child (William) . . . . . 98  
 Chilston (—) . . . . . 105  
 Chimes . . . . . 139  
 Chorales . . . . . 229  
 Christ, *The genealogy of* . . . . . 3  
 Chrysaphes (Manuel) . . . . . 91\*. 118. 137  
 Church (John) . . . . . 98  
 Church Services. *See* Services.  
 Cifra (Antonio) . . . . . 225. 229  
 Cipriano. *See* Rore (Cipriano di).  
 Clarke (Jeremiah) . . . . . 98  
 Claude or Claudin. *See* Le Jeune.  
 Clemens (Jacob) *non Papa*. 22. 25.  
     174. 223. 224.  
 Cluverus (Dethlevus) . . . . . 142  
 Cobbold (William) . . . . . 226  
 Cocchi (Giovanni) . . . . . 177  
 Colard. *See* Le Bouteillier (C.)  
 Coleman (Charles) . . . . . 232  
 Colman (Francis) . . . . . 218
- Colombi (Giov. Bernardo) . . . . . 238  
 Colonese *L'Abbate* . . . . . 54. 56. 57  
 Comus, *a Masque* . . . . . 220  
 Contino (Giovanni) . . . . . 228  
 Cooper (James) . . . . . 98  
 Coper [Cooper?] (—). . . . . 26  
 Coperario (John). 28. 100. 217. 227  
 Cornyshe (Joh.) . . . . . 204  
 Cornyshe (William) . . . . . 62. 203  
 Cortevil (Raphael) . . . . . 85  
 Cotton (John) . . . . . 38  
 Courtois (Jean) . . . . . 222  
 Crequillon (Thomas) . . . . . 22. 171. 224  
 Crespel (Jean) . . . . . 224  
 Crespieres (—) . . . . . 5  
 Creyghton (Robert) . . . . . 98  
 Croce (Giovanni) . . . . . 238  
 Croft (William) . . . . . 98. 174. 197. 200  
 Crotch (William). . . . . 221. 234  
 Cruce (Pet. de) . . . . . 43  
 Cucuzelus (Johannes) . . . . . 118
- D.
- Damon (William) . . . . . 174  
 Dance Tunes. 26. 27. 130. 214. 216.  
     227.  
 Davy (Richard) . . . . . 62. 203  
 Deering (Richard) . . . . . 227. 232  
 Descartes (René) . . . . . 138  
 Des Pres (Josquin). 5. 174. 221. 222.  
     225. 228. 229. 238.  
 Deuteromelia, *a Collection of Music* 200  
 De Wert (Jacques) . . . . . 238  
 Domville. *See* Taylor (Silas).  
 Donato (Baldassara) . . . . . 224  
 Dowland (John) . . . . . 28. 138. 227  
 Draghi (Giov. Battista) . . . . . 56. 64  
 Drake (Ralf) . . . . . 26  
 Dunstable (John) . . . . . 213  
 Durante (Silvestro) . . . . . 174
- E.
- Eccles (John) . . . . . 237  
 Elizabeth, *Queen of England* . . . . . 129  
 Este (Michael) . . . . . 200. 226
- F.
- Facho (P. Agostino) . . . . . 225  
 Faignient (Noe) . . . . . 238  
 Fairfax (Robert). 62. 174. 203. 223.  
     226.  
 Farrant [Daniel?] . . . . . 98  
 Farrant (Richard) . . . . . 89

Fattorini (Gabriel) . . . . . 238  
 Faya (Aurelio della) . . . . . 170  
 Ferabosco (Alfonso), Sen. 28. 100. 156.  
     200. 222.  
 Ferabosco (Alfonso), Jun. . . . . 98. 226  
 Ferdinando (—) . . . . . 56. 57  
 Feroce (—) . . . . . 176. 199  
 Ferrari (Giovanni) . . . . . 225  
 Festa (Constantius) . . . . . 224. 228  
 Fevin or Feum (Antoine). 88. 221. 222  
 Finch (The Hon. Edward) . . . . . 98  
 Finger (Godfrey) . . . . . 85  
 Firmin (Henry) . . . . . 49  
 Florimel, or *Love's Revenge*, a  
     *Pastoral Drama* . . . . . 189  
 Foggia (Francesco) . . . . . 174  
 Fogliano (Iacomo) . . . . . 228  
 Forde (Thomas) . . . . . 28. 98. 232  
 Fox (—) . . . . . 98  
 Franchinus. *See* Gafurius.  
 Franco . . . . . 141. 209  
 Frescobaldi (Girolamo) . . . . . 228  
 Frisius (Johannes) . . . . . 146  
 Froschius (Johannes) . . . . . 221

## G.

Gabrielli (Dominico) . . . . . 49. 56. 57  
 Gafurius (Franchinus) . . . . . 79. 145. 225  
 Galli (Cornelio) . . . . . 48  
 Gallus (Joannes). *See* Le Cocq  
     (Jean).  
 Gannini (Francesco) . . . . . 160  
 Gaspar or Gaspard . . . . . 222  
 Gasses or Gaces Brulez . . . . . 122  
 Gerarde (Dyricke). 15. 16. 17. 18. 22.  
     24. 25.  
 Gérard (Jean) . . . . . 224  
 Gerardus [probably Dyricke or  
     Jean Gerard] . . . . . 223  
 Gero (Jean) . . . . . 174  
 Gesualdo (Carlo), *Principe di Ve-*  
     *nosa* . . . . . 228  
 Giannetto. *See* Palestrina.  
 Gibbons (Christopher) . . . . . 98  
 Gibbons (Edward) . . . . . 98  
 Gibbons (Orlando) . . . . . 28. 98. 216  
 Gibbs (—) . . . . . 98  
 Giles (Nathaniel) . . . . . 28. 98  
 Giovanelli (Rugiero) . . . . . 229  
 Glycæus (Johannes) . . . . . 91\*  
 Gluck (Christopher) . . . . . 231  
 Goldwin (John) . . . . . 98  
 Gombert (Nicholas) . . . . . 22. 222  
 Goudimel (Claude) . . . . . 224  
 Graff [Jean ?] . . . . . 201  
 Grandi (Alessandro) . . . . . 225  
 Grassineau (James) . . . . . 153  
 Graziani (Bonifazio) . . . . . 59. 64

Greene (Maurice). 98. 188. 189. 190.  
     191.  
 Gregorius *Sanctus* . . . . . 105  
 Gresham College . . . . . 130  
 Greve (Philip de) . . . . . 122  
 Guido *Aretinus*. . . . . 35. 43. 78. 105.  
     114. 141. 147. 212. 213.  
 Gyles (Thomas) . . . . . 129

## H.

Hall (Henry) . . . . . 98  
 Hamshire (—) . . . . . 203  
 Hanboys (John) . . . . . 209  
 Handel (George Frederick). 98. 119.  
     181. 182. 183. 184. 185. 186. 187.  
 Handlo (Robertus de) . . . . . 141  
 Harrington (John) . . . . . 227  
 Hart (Philip) . . . . . 98  
 Hatton (Sir Richard) . . . . . 215  
 Hausted (Peter) . . . . . 215  
 Havericq (Damianus) . . . . . 22. 25  
 Hawkins (James) . . . . . 98  
 Hawkins (James), Jun. . . . . 98  
 Hawkins (Sir John) . . . . . 183  
 Hawte (Sir William) . . . . . 204  
 Haydn (Francis Joseph) . . . . . 211  
 Heath (—) . . . . . 100  
 Heath (Em.) . . . . . 99  
 Hebert (Charles) . . . . . 206  
 Henry VIII., *K. of England* . . . . . 98  
 Hercules, a *Serenata* . . . . . 192  
 Heylianus (Petrus) . . . . . 224  
 Heyne (—) . . . . . 5  
 Heywoode (John) . . . . . 140  
 Hilton (John) . . . . . 232  
 Hobrecht. *See* Obrecht.  
 Holder (William) . . . . . 98. 128  
 Hollander (Christianus) . . . . . 25  
 Holmes (George) . . . . . 98  
 Holmes (Thomas) . . . . . 232  
 Hooper (Edmund) . . . . . 28. 98  
 Horatius (Quintus Flaccus) . . . . . 146  
 Horn, *The* . . . . . 94  
 Huchaldus. *See* Ubaldus.  
 Humphrey (Pelham) . . . . . 98  
 Hutchinson (John) . . . . . 98  
 Hyllary (Thomas) . . . . . 62

## I.

Immys (John) . . . . . 175. 238  
 Ingegneri (Marc-Antonio) . . . . . 238  
 Instruments. *Description of An-*  
     *cient Mus. Instruments.* 8. 32. 148  
 Isaac (Henry) . . . . . 222. 225  
 Isidore, *Bishop of Seville* . . . . . 123  
 Israel in Egypt, an *Oratorio* . . . . . 184



- Ives (Simon) . . . . . 232
- J.
- Jackson (John) . . . . . 98
- Jannequin (Clement) . . . . . 228
- Jean *Petit*. See Latre (Petit Jean de).
- Jenkins (John) . . . . . 217
- Jeremiah, *Lamentations of*. 14. 58. 179
- Jerome, *Saint* . . . . . 8
- Jewett (Randolph ?) . . . . . 98
- Jodocus *Pratensis*. See Des Prés (Josquin).
- Johannes, *Lampadarius* . . 118. 137
- Johannes, *Papa* ? . . . . . 38
- John Chrysostom, *Saint* . . . . 91\*
- Johnson (Robert), xviii cent. 100.  
140. 179. 226.
- Johnson (Robert), xviii cent. 28.  
214. 232.
- Jones (Charles) . . . . . 98
- Jones (Robert) . . . . . 28
- Josquin. See Des Prés.
- Judith, *an Oratorio* . . . . . 219
- K.
- Kämpfer (J. A.) . . . . . 132
- Keene (Edward ?) . . . . . 85
- Keller (Godfrey) . . . . . 85
- Kendale (—) . . . . . 105
- Kent (James) . . . . . 197
- Kindersley (Robert) . . . . . 28
- King Arthur, *an Opera* . . . . 197
- King (Charles) . . . . . 98
- King (Robert) . . . . . 85
- King (Thomas ?) . . . . . 98
- L.
- Lamb (Benjamin) . . . . . 98
- Lampadarius. See Johannes.
- Laniere (Nicholas) . . . . . 232
- La Rue (Pierre de) . . . . . 222. 225
- Lasso or Lassus (Orlando di). 25. 156.  
162. 174. 223. 224. 238.
- Latfeur (—) . . . . . 22. 25
- Latre (Petit Jean de) . . . . . 224
- Laud (—) . . . . . 98
- Lawes (Henry). 138. 214. 220. 224.  
227. 232.
- Lawes (William) . . 98. 217. 227. 232
- Le Bouteillier (Colard) . . . . 122
- Le Cocq (Jean) . . . . . 222
- Legrenzi (Giovanni) . . . . . 228
- Leighton (Sir William) . . . . 28
- Le Jeune (Claude). 174. 221. 224. 227.  
238.
- Leo, *Emperor* . . . . . 91\*
- Leoni (Leon) . . . . . 238
- Le Tessier (—) . . . . . 201
- Libertine, *an Opera* . . . . . 197
- Locke (Matthew) . . 98. 142. 216. 217
- Loosemore (Henry) . . . . . 98
- Lorenzani (Paolo) . . . . . 57. 64
- Lotti (Antonio) . . . . . 176. 194
- Louys (Jean) . . . . . 224
- Low (Edward) . . . . . 98
- Lucio (Francesco) . . . . . 59
- Ludforde (—) . . . . . 62
- Ludovici (Carlo) . . . . . 49
- Lugg (John) . . . . . 98
- Lully (Jean Baptiste) . . . . . 217
- Lunati (Carlo Ambrosio) . . . . 64
- Lupi (Edward) . . . . . 156. 166
- Lupi (Joseph) . . . . . 25
- Lupo (Thomas) . . . . . 28
- Lupus (Thomas ?) . . . . . 214
- Lute. 23. 26. 100. 126. 132. 140. 185.  
221.
- M.
- Macbeth, *Music in* . . . . . 237
- Macque (Giov. di) . . . . . 238
- Madrigals. 17. 19. 96. 156. 159. 170.  
174. 200. 201. 215. 222. 223. 224.  
225. 226. 227. 228. 238.
- Magiorana (—) . . . . . 229
- Manchicourt (Pierre) . . 171. 222. 224
- Manelli (Carlo) *del Violino* . . 49. 57
- Manna (Gennaro) . . . . . 177
- Marazzoli (Mario) . . . . . 49
- Marbeck (John) . . . . . 226
- Marenzio (Luca) . . . 174. 200. 238
- Marignan, *La Baltaile de* . . . 228
- Masnelli (Paolo) . . . . . 238
- Mass. 21. 24. 31. 85. 156. 157. 158.  
160. 161. 163. 164. 165. 166. 167.  
168. 169. 174. 204. 221. 222. 225.  
226. 227.
- Mathias (James). Collection of  
Music presented by him. 156—182
- Matteo (Giovanni) . . . . . 174
- Melani (Alessandro) . . . . . 56. 57. 63. 64
- Melismata, *a Collection of Music* 200
- Merula (Tarquinio) . . . . . 225
- Merulo (Claudio) . . . . . 228
- Messiah, *an Oratorio* . . . . . 182
- Micheli (Dom<sup>o</sup>. Romano) . . . . 228
- Millico (Giuseppe) . . . . . 231
- Milton (John) . . . . . 28. 226. 227
- Molinari (Simon) . . . . . 238
- Molle (Henry) . . . . . 98
- Monte (Filippo di) . . . . . 238
- Monteverde (Claudio) . . . 228. 238
- Morales (Christopher) . . . . . 224

More (—) . . . . . 100  
 Morel (—) . . . . . 22. 224  
 Morgan (—) . . . . . 85  
 Morley (Thomas). 98. 174. 227. 238  
 Morris (—) . . . . . 221  
 Motetts. 12. 13. 14. 15. 16. 17. 18.  
     22. 24. 25. 26. 61. 62. 64. 98. 156.  
     157. 158. 162. 163. 164. 171. 174.  
     178. 179. 204. 205. 215. 222. 223.  
     224. 225. 226. 238.  
 Mouton (Jean) . 163. 174. 222. 225  
 Mower (Richard) . . . . . 204  
 Mozart (W. A.) . . . . . 239  
 Mudd (—) . . . . . 98  
 Muller (— von) . . . . . 227  
 Mundy (John) . . . . . 227  
 Mundy (William) . . 98. 100. 174  
 Muris (Joannes de). . . . 105. 141  
 Music, *Concert of Antient*. . . . 120  
 Music, *Corporation of* . . . . . 65

## N.

Nalson (Valentine) . . . . . 98  
 Nanini (Giov. Bernardino) . 154. 229  
 Needler (Henry) . . . . . 156  
 Needler (Hester) . . . . . 173  
 Negri (Dom<sup>o</sup>. Francesco?) . . 168  
 Nenna (Pomponio) . . . . . 238  
 Neufville (Jehan de) . . . . . 122  
 Newark (William) . . 203. 223. 225  
 Norris (William) . . . . . 98  
 — Notation.—*Early Musical Notation*. 29.  
     34. 37. 40. 68. 69. 73. 76.  
 Novello (Vincent) . . . 210. 234. 235

## O.

Obrecht (Jacob) . . . . . 222. 224. 225  
 Ockenheim. *See* Okenheim.  
 Oddo, *Abbot of Cluny* . . 43. 147. 212  
 Okenheim (John) . . . . . 224. 225  
 Operas and Dramatic Pieces. 51. 106.  
     172. 185. 188. 189. 192. 197. 198.  
     201. 215. 220. 237.  
 Opera House . . . . . 218  
 Oppignani (Giovanni) . . . . . 64  
 Oratorios . . . . . 182. 183. 184. 219  
 Orlando. *See* Lasso (Orlando di).  
 — Otteby (John) . . . . . 213

## P.

Packe (Sir Thomas) . . . . . 204  
 Palestrina (Giovanni Pier Luigi da). 98.  
     156. 157. 158. 159. 160. 161. 165.  
     174. 221. 223. 224. 226. 229. 238.

Pallavicino (Benedetto) . . . 225. 238  
 Pammelia, *a Collection of Music*. 200.  
     201.  
 Pane (Dominico dal) . . . . . 161  
 Paon (George) . . . . . 22  
 Parker, *Monk of Stratford* . . . 26 —  
 Parsons (Robert) . . . . . 98. 226 —  
 Pasquini (Bernardo). 51. 54. 56. 57.  
     176.  
 Patrick (Nathan) . . . . . 98  
 Peacham (Henry) . . . . . 96  
 Peerson. *See* Pierson.  
 Pepusch (John Christopher) 172. 174.  
     180  
 Pergolesi (Giov. Baptista) . 164. 177  
 Perissone. *See* Cambio.  
 Petrus *Platensis*. *See* La Rue  
     (Pierre de).  
 Pett (—) . . . . . 215  
 Petti (Paolo) . . . . . 174  
 Petyr (Henry) . . . . . 204  
 Pevernage (Andreas) . . . . 156. 238  
 Phelippes (Syr Thomas) . . . . 203 —  
 Phillippi (Pietro). *See* Phillips.  
 Phillips (Peter) . . . . . 179 —  
 Phinot (Dominicus) . . . . . 22  
 Phæbe, *a Pastoral Drama*. . . . 188  
 Pierson (Martin) . . . . . 28 —  
 Pietragrua (Carlo) . . . . . 56. 57  
 Pilkington (Francis) . . . . . 28  
 Pistocchi (Francesco Antonio) . 176.  
     199.  
 Pordenoni (Marc-Antonio) . . . 238  
 Porta (Costanza) . . . . . 174. 228  
 Portman (William). . . . . 98  
 Power (Lyonel) . . . . . 105 —  
 Prenestini. *See* Palestrina.  
 Psalms . . . . . 99. 138. 214. 227  
 Ptolemeus (Claudius) . . . . . 79 <sup>27</sup>.  
 Purcell (Henry). 54. 98. 174. 197. 201.  
     210.  
 Pygott (—) . . . . . 62 —

## Q.

Quintilianus (Aristides) . . . . 92 <sup>29</sup>.

## R.

R. (T. M.) . . . . . 64  
 Rahel (Sydrach) . . . . . 202  
 Ramsey (John or Robert). . . 98. 232  
 Raouls, *Comte de Soissons* (?) . . 122  
 Ravenscroft (Thomas) . . . . . 200 —  
 Reggio (Pietro) . . . . . 59. 64



- Regnaut *Castellain de Couchy* . . . 122  
 Richafort (Jean) . . . . . 222  
 Richardson (Vaughan) . . . . . 98  
 Rival Friends, *a Comedy* . . . . . 215  
 Rodio (Rocco) . . . . . 228  
 Rogers (Benjamin) . . . . . 98  
 Rogers (Elizabeth) . . . . . 214  
 Rore (Cipriano di) . . . . . 222. 224. 228  
 Roseingrave (Thomas) . . . . . 98  
 Rosetto (Stefano) . . . . . 238  
 Rossi (Luigi) . . . . . 49. 57. 59. 64  
 Rossi (Salomon) . . . . . 238  
 Rounds . . . 46. 200. 201. 221. 228. 232  
 Rousseau (Jean Jacques) . . . . . 207. 208  
 Rubiconi (Chrisostom) . . . . . 238  
 Rubino or Robino (—) . . . . . 229
- S.
- Sacchini (Ant<sup>o</sup>. Maria Gasparo) . . . 231  
 Sala (Nicola) . . . . . 229—231  
 Salmon (Thomas) . . . . . 136  
 Sampson (—) . . . . . 12  
 Santini (Marsilio) . . . . . 238  
 Saul, *an Oratorio* . . . . . 183  
 Sauntus. *The Black Sauntus* . . . . . 227  
 Scarlatti (Alessandro). 49. 54. 56. 57. 228.  
*Seleuco, an Opera* . . . . . 51  
 Senfl (Ludwig) . . . . . 225  
 Services of the Greek Church 60. 91\*. 105. 108. 118. 127. 137.  
 — Services of the Romish Church, (Breviaries, Graduals, detached Hymns, &c.) 1. 2. 4. 6. 9. 29. 30. 33. 34. 36. 37. 40. 41. 44. 45. 46. 47. 58. 61. 62. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 81. 85. 90. 91. 97. 100. 101. 102. 103. 104. 109. 111. 112. 115. 117. 122. 125. 131. 204. 215. 233. 236. (*See* Mass, Motetts.)  
 Services of the English Church. 98. 187. 213. (*See* Anthems, Psalms, Motetts.)  
 Sguropulus (Georgius) . . . . . 118  
 — Shephard (John) . . . . . 140. 226  
 — Shepherd (Thomas) . . . . . 98  
 — Sheryngham (—) . . . . . 203. 223  
 Simpson (Christopher) . . . . . 142  
 — Smert? (Ric?) . . . . . 204  
 Songs.—*Arabic* . . . . . 134  
 Songs, Duetts, &c.—*English* 18. 24. 26. 48. 54. 99. 100. 138. 140. 200. 201. 203 (*The Fairfax Collection*). 204. 205. 211. 214. 215. 217. 223. 225. 226. 227. 232.  
 Songs, Duetts, &c.—*French*, 5. 16. 17. 18. 20. 22. 23. 25. 26. 39. 42. 38. 99. 121 (*Recueil de Chansons*). 122. 201. 204. 207. 208. 217. 222. 223. 224. 225.  
 Songs, Duetts, &c.—*Italian*, 16. 17. 27. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 59. 64. 99. 175. 176. 177. 185. 186. 193. 194. 195. 196. 199. 201. 215. 224. 225. 228. 231. 232.  
 Songs.—*Persian* . . . . . 134  
 Songs.—*Turkish* . . . . . 134  
 Spadari (Joanne di) . . . . . 152  
 Stanley (John) . . . . . 192  
 Steffani (Agostino). 169. 174. 175. 176. 193. 194. 195. 196.  
 Stevens (R. J. S.) . . . . . 234  
 Stobæus (Johannes) . . . . . 126  
 Stonard (William) . . . . . 98  
 Stradella (Alessandro). 49. 56. 57. 98. 176. 199. 201. 228.  
 Strengthfield (Thomas) . . . . . 214  
 Striggio (Alessandro) . . . . . 223. 228  
 Strozzi (Barbara) . . . . . 59  
 Sturges (Edmund). *See* Turges.  
 “Summer is icumen in,” *a Round*. 46  
 Susato (Tylman) . . . . . 171. 225  
 Sylla, *an Opera* . . . . . 198
- T.
- Tallis (Thomas) 98. 105 (*Autograph*). 140. 174. 179. 226.  
 Taverner (John) xvith cent. 140. 179. 226. 227.  
 Taverner (John) xvith cent. . . . . 130  
 Taylor (Silas) . . . . . 142  
 Tenaglia (Giov. Francesco) . . . . . 49. 64  
 Textor (Henricus) . . . . . 146  
 Thopul (Thimolphus) . . . . . 28  
 Tiani [Ziani?] *Padre* . . . . . 59  
 Timon of Athens, *an Opera* . . . . . 201  
 Titij (Thomaso) . . . . . 49  
 Todi (G.) . . . . . 229  
 Tomasso [Tomasi?] . . . . . 229  
 Tomkins (Thomas) . . . . . 98. 227  
 Torkesey (John) . . . . . 105  
 Torri (Pietro) . . . . . 176. 199  
 Tortora (Marcello) . . . . . 229  
 Tosi (Pietro Francesco) . . . . . 56  
 Treatises 7. 8. 10. 11. 35. 38. 47. 78. 79. 80. 83. 86. 87. 89. 92. 95. 105. 107. 110. 111. 113. 114. 123. 123\*. (*Persian*). 133. 138. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 154. 155. 206. 209. 212. 213. 229. 230. 231.

- Trouloff ? (John ?) . . . . . 204  
 Truie (Noe) . . . . . 22  
 Trumpet, *Cavalry Signals* . . . . . 94  
 Tucke (John) . . . . . 213  
 Tucker (William) . . . . . 98  
 Tudor (—) . . . . . 203. 223  
 Tudway (Thomas) . . . . . 98  
 Tunstede (Simon) . . . . . 209  
 Turges (Edmund) . . . . . 203. 204. 223  
 Turner (William) . . . . . 98  
 Turnhout (Gerard) . . . . . 174  
 Tutor (—). *See* Tudor.  
 Tye (Christopher) . 98. 179. 226. 227
- U.
- Ubaldus *Monachus* . . . . . 110
- V.
- V. (A. D.) . . . . . 150  
 Vaqueras (—) . . . . . 238  
 Vecchi (Orazio) . . . . . 200. 238  
 Venosa, *Prince of*. *See* Gesualdo (C.)  
 Veracini (Antonio) . . . . . 199  
 Verdelot (Philip) . . . . . 228  
 Victoria (Tomaso Ludovico da) 156. 167. 174.  
 Vinders (Jeronimo) . . . . . 222  
 Virginals, *The* . . . . . 26. 214. 215  
 Vulpio (Giovanni Battista) . . . . . 49
- W.
- Walkly (Anthony) . . . . . 98  
 Wallis (John) . . . . . 105  
 Walsingham (Thomas) . . . . . 105  
 Waltham Holy Cross Abbey, *The Manuscript of* . . . . . 105. 144  
 Wanless (Thomas) . . . . . 98  
 Ward (John) . . . . . 28. 226  
 Weelkes (Thomas). 28. 98. 174. 227. 238  
 Weights.—*A Table of Weights set to Music* . . . . . 116  
 Weldon (John) . . . . . 98  
 Wert. *See* De Wert.  
 Wesley (Samuel) . . . . . 234  
 White (Matthew) . . . . . 98  
 White (Robert) . . . . . 221. 226  
 Wilbye (John) . . . . . 28. 227  
 Wildbore (Robert *or* John) . . . . . 98  
 Wildres (Philip de) . . . . . 224  
 Wilkinson (Thomas) . . . . . 98  
 Willaert (Adrian). 222. 223. 224. 225. 228.  
 Williams (Thomas) . . . . . 98  
 Wilson (John) . . . . . 201. 214. 232  
 Wise (Michael) . . . . . 98  
 Wismes (Nicolaus de) . . . . . 22. 25  
 Woolcott (Charles) . . . . . 98  
 Wylde (John) . . . . . 105
- Y.
- Yorkshire Feast . . . . . 197
- Z.
- Zacconi (Ludovico) . . . . . 221  
 Zarlino (Giuseppe) . . . . . 224  
 Ziani (Marco Antonio) . . . . . 57

179 2 3 117





## CORRECTIONS.

---

- p. 3, l. 6. for Ms. Sloane read Ms. Add.*  
*p. 7, ll. 24. 45. p. 22, l. 9. p. 62, l. 36. for e read è.*  
*p. 15, l. 24. for vol. ii. read vol. i.*  
*p. 17, l. 21. for Ste lo read Steso.*  
*p. 19, l. 53. p. 21, ll. 57. 86. for è read e.*  
*p. 20, l. 54. for tè (as in the Ms.) read te.*  
*ib. l. 85. for come le canta. (P. F. Tosi.) read come le canta P. F. Tosi.*  
*p. 23, l. 25. for Egionto read E gionto.*  
*ib. l. 57. for sio read s'io.*  
*ib. l. 70. for xiiith or xiiiiith cent. we should, probably, substitute xivth cent.*  
*p. 27, l. 23. for Sloane Ms. read Add. Ms.*  
*p. 46, l. 30. for plaudens read plaudens.*  
*p. 87, l. 7. for Phil. read Pierre.*









